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ABSTRACT

Project Reach, a Federally funded two-year program at the University of Notre Dame, studied three methods of increasing the scope and effectiveness of a local adult basic education (ABE) program in St. Joseph County, Indiana. The methods were: (1) a paraprofessional training program for six former ABE students in still photography, color film production, and television technique, (2) development and production of media materials by the paraprofessionals for a county broadcast enrollment campaign, and (3) exploring and experimenting with various approaches for an effective ABE television curriculum. Thirty-five television/radio community messages, mainly one minute long, were produced during the first year and are included in the appendixes. These messages, interviews with students in ABE classes, reflected student opinion of the program. Eight half-hour documentary films were completed, three of which dealt with Mexican-American problems. Two major workshops were conducted for area ABE teachers and administrators, and the television curriculum approach resulted in the production, "The Job Application." Types of project problems encountered during the first year are discussed. It was recommended that: the second-year program be expanded to 12 paraprofessional trainees; materials be tested for effectiveness; more television instructional programs be produced. Appendixes consist of approximately 100 pages. (EA)

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PROJECT REACH

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PROJECT REACH

ANNUAL REPORT

YEAR I

JUNE 1, 1969 - JUNE 14, 1970

Submitted by,

Samuel D. McClelland

CONTENTS

Section I - Progress.....Pages 1 - 33.

The Para-Professional Program..Page 4.

Promotional Materials.....Page 11.

Television Instruction.....Page 22.

Evaluation.....Page 26.

Section II - Problems.....Pages 35 - 50.

Equipment.....Page 35.

Money.....Page 42.

Other Problems.....Page 47.

Section III - Conclusions and Recommendations.....Page 51.

Appendices:

I - Community Messages - Television/Radio.

II - Still Photographs.

III - Publicity.

IV - Media Workshops. — Deleted Not reproducible

V - Slide Presentation

VI - Television Instructional Units.

PART I

PROGRESS

Project Reach was funded to test the combined effort of three unusual methods of increasing the scope and effectiveness of a local adult basic education program. Reach was planned as a two year endeavor; the first year being devoted to organization, preparation, training, and production; and the second year being devoted to the implementation and testing of our work.

The first of these three methods under study at Project Reach is a para-professional training program whereby former adult basic education students are trained in still photography, single and double system, color film production, and television technique. Once trained, the para-professionals assume important positions on the Project Reach staff. It is hoped that these paraprofessionals "...bring the ideas of the underclass into the

educational establishment, act as ambassadors for the adult education program in their communities, and demonstrate to their peers that basic education can bring tangible success."

The second tactic under study is a broadcast enrollment campaign whereby the films, slides, and still photography of our media trained para-professionals are used to reach St. Joseph County's undereducated adults. In the first year we developed and produced the media materials of this broadcast enrollment campaign, and in the second year we are implementing it.

Reach's third method of increasing the effectiveness of adult basic education classes is the use of television instruction in combination with individualized instruction to teach adults of varying achievement levels. In the first year of Project Reach we explored various approaches to the development of an effective adult basic education television curriculum, and tried out our most promising ideas. Our work in this area in the second year of the project was to have been devoted to the actual production of the instructional television units. We further planned to test these units in the second year of Reach by actually using them in adult basic education classes.

Project Reach's proposal to the Office of Education broke these three overall goals into fifteen specific objectives. The first eight of these were to be accomplished in our first year of operation and are listed below:

1. To institute a para-professional program within the South Bend Community School Corporation's Adult Basic Education Program.
2. To train these para-professionals in the use of film and video tape equipment.
3. To prepare an adult basic education promotional campaign in which radio and television testimonials are given by adult basic education students.
4. To prepare promotional films designed to motivate adult basic education students to complete the course.
5. To design a program combining large group television instructional and individualized instruction to teach a multi-level adult basic education course.
6. To determine what parts of the adult basic education curriculum should be put on video tape.
7. To explore various methods of presenting this television material.

8. To publicize all these activities by means of short promotional and news films.

The first seven of these objectives spelled out our first year para-professional training, media production, and instructional design goals, while the last objective specified one anticipated method of publicizing our efforts.

The Para-professional Program.

A para-professional is an almost professional who works with professionals and who typically receives some kind of training from them. "Para", the prefix of the word, means "closely related to", "closely resembling", "almost", or "alongside of".

Unfortunately, this dictionary notion of a para-professional gives us no inkling of the tremendous impact which para-professionals can have on an educational project. For one thing para-professionals seem to have an uncanny ability to pull educational theorists down out of the clouds and into the relevant real world. Para-professionals also act as a bridge between the community and the educational establishment. Beyond all this para-professionals provide a measure of proof to their peers that education is an effective way to break out of ghetto syndrome.

Project Reach benefitted from all these advantages when we employed and trained para-professionals. Further, in our production of promotional materials for adult basic education and in our development of a television curriculum for adult basic education, we relied on the first hand knowledge and life experience of our para-professionals. Indeed, because of our basic approach to the mass media, Project Reach could not have succeeded without our para-professional training program.

The conviction which underpins Project Reach's entire effort in both promotion and instruction is the belief that direct communication is the most effective, honest, and persuasive method of reaching the undereducated.

Thus, in the development and production of our media materials - radio, television, film, and print, we put the emphasis on real people who tell their unrehearsed, true stories in whatever way they choose. The television spots, for example, are pure direct cinema. Likewise, the radio spots are real unrehearsed conversation. The photographs for our printed materials are of real people in unposed situations. All

the copy which we use to promote adult education classes is transcribed from audiotapes of actual adult basic education students and their peers.

We insist on ultra-direct communication even though it would have been simpler and faster (if more costly) to have contracted with commercial production houses for the traditional slick product. We insist on this degree of honesty for good research reasons. Indeed if our media efforts did not really "tell it like it is", there would be little point in trying to study the effect of "direct peer-to-peer communications".

The fact the unfiltered reality is essential to our efforts is the major reason for the employment of paraprofessionals at Project Reach. Since few true "direct communication" materials are available in the adult basic education field, Reach must produce its own. Although it would have been possible to contract with photographic, graphic, and film production houses for the preparation of such materials, the cost would have been very high. The Television Bureau of Advertising, for example, estimates that the Midwest production of a single one-minute, documentary-style television commercial (using the double-system, internegative method required) costs from four thousand dollars to six thousand dollars.

Film industry estimates of the cost of our longer films runs from thirty thousand dollars to forty-five thousand dollars for each half hour. The prices for radio production and for printed materials are also high. Since our demonstration effort is limited initially to a single market, this expensive outside production was not feasible. Moreover, we could not be certain that outside contractors would remain true to our objectives.

Clearly we had to produce the materials ourselves. Instead of hiring our own group of skilled professionals, we employed local adult education students and then trained them in the sophisticated film, sound, and still-photography techniques we required. This enabled us to use adult basic education students of the appropriate background to interview, audio tape, photograph, and film other adult basic education students. This procedure was ideal for our research since it kept distortion of the student's message to an absolute minimum and left the development of the materials entirely in our own hands. It also permitted us to place adult education students from the community in important positions within our own Project Reach educational establishment.

Para-professionals were also essential to our direct media instructional television efforts. In the first place,

the main thrust and direction of our adult basic education curriculum comes from the adult basic education students themselves. Therefore, in so far as possible, the design of the Reach curriculum was elicited from the adult basic education students. The presence of peers of the undereducated on our own Reach staff was immensely helpful in this endeavor. Secondly, the television programs and other media materials which we produced to "teach" this "real need" oriented curriculum utilized real adult basic education students wherever possible. As always the closer one can come to natural, uncontrived life the better. Our para-professional producers, directors, and crew members were especially sensitive and effective in this work since they were peers of the people being filmed and taped.

We recruited six adult basic education students at the beginning of Reach's first year and hired them as Reach media para-professionals. Since none of the six had any previous experience in film, print, radio, or television, we faced a formidable training job. We devised a relatively simple structure for the training of these media para-professionals. It consisted of three elements: Training workshops, supervised production, and independent production.

We began the year with two intensive twelve week media workshops, one in television and one in film. The twelve week film workshop was conducted by Roy Lewis, a professional film maker, and the training focused on the tasks of the members of a typical 16mm film operation: assistant cameraman, cameraman, audio controller, film editor, lighting specialist, assistant director, and interviewer. The special requirements of the visual media were stressed and many audiovisual teaching aids were used - slides, films, videotapes, audiotapes, and overhead projection transparencies. Some of these audiovisual aids came from outside sources, but many were produced by the Reach staff. These Reach-produced materials were tailored to the specific objectives of our program.

Since Roy began the film workshop as soon as all the para-professionals had been hired, all the equipment which we would be using had not yet been purchased. This presented no major difficulty because Roy began his workshop by teaching the theory of film and initiated practical application later. Eventually, of course, each para-professional had an opportunity to work at each film crew position. Toward the end of the twelve week training period all our para-professionals had developed considerable skill in television film production.

Mr. Bernard Barth, an able television director, conducted our twelve week para-professional workshop in television production skills. This workshop ran simultaneously with the film workshop (film in the morning, television in the afternoon), but its activities were entirely separate. Since the gymnasium which we planned to use as a television production area was not available until the fall, Barry borrowed an Ampex 7500 video tape recorder and a small black and white television camera and used these in his television workshop. The single-camera unit sufficed until our multi-camera facility could be made ready. The para-professionals learned the basic requirements of the television medium, and the basic fuctions of each member of a television crew. Many audio-visual teaching aids were also used in this television workshop.

During the workshop, Barry had the para-professionals produce videotapes demonstrating the operation of several pieces of production equipment. This project helped the students learn the techniques of television production while they also learned how to operate specific pieces of film and television equipment.

By the end of the twelve week workshop period our para-professionals were well enough trained to begin the

production of our television and film materials. This is not to say that they wouldn't ever make mistakes or that they wouldn't need a good deal of advice from their professional associates. Nonetheless, their work was good and getting better, and they were gradually developing confidence in their media abilities.

Promotional Materials.

D. A. Pennebaker, one of the leaders of the direct cinema revolution, once said that above all "film should be something that you do not doubt. You believe what you see." Project Reach follows this credo of the direct cinema movement in the production of all its promotional materials. We always strive for reality, honesty, and believability regardless of the medium.

Film. Given our commitment to direct communication, it is ironic that we made television commercials, the broadcast industry's arful deceivers, the backbone of our promotional effort. Although television commercials have no reputation for honesty, many do at least have a quasi-documentary style. Moreover, the medium itself has inherent believability. This is attested to by Elmo Roper's television news research, which shows that people will believe television news reports more readily than they will

believe a news report in any other medium. Perhaps this is why television commercials are sometimes persuasive in spite of their dishonesty. In any case, we had to reach some twenty-five to thirty-five thousand undereducated adults scattered throughout the St. Joseph County area, and television was the only practical method of getting our message to them.

To achieve maximum saturation we planned to run a heavy schedule of our television and radio spots at registration time in the fall of 1971. Posters and person-to-person recruitment would be coordinated with the broadcast campaign. The commercials which we then produced in Year I for use in this Year II enrollment effort are not at all like the slick Madison Avenue product. At Reach the Madison Avenue polish must give way to honesty and authenticity. Whereas the typical commercial uses actors, contrived situations, and elaborate editing - Project Reach's television spots use real people who say whatever they want, however they choose, and these comments are edited and presented in a simple straightforward way. Our community messages set out to be simple testimonials of people trying to tell it "like it is". Such filming may sound easy, but it is not.

Project Reach uses the double system film production method whereby the sound and picture are recorded simultaneously but separated. The Eclair NPR motion picture camera records the visual image on 16mm film while the Nagra IV tape recorder simultaneously and synchronously records the sound on quarter-inch audiotape. The film then is processed and the audiotape is transferred to 16mm magnetic film. Once you have a workprint and the 16mm sound transfer you synchronize the sound with the picture, edit the workprint (and sound track) and mark the workprint for opticals such as dissolves, supers, and fades. You then conform the original to the workprint (edit the original according to the specifications marked on the workprint) and marry it to the edited and mixed sound track on an internegative. The internegative is then used to print the answer print. The answer print is screened and any necessary final changes are recommended. The laboratory next prints your release copies.

As can been seen double system film production is a relatively complex time consuming procedure. It is much more complex than the single system technique usually used at local TV stations. Nonetheless it is the method preferred for quality film production such as television commercials and television documentaries.

The procedure which we used to film our Project Reach community messages was simple. We took our cameras and synchronous audio taping equipment into the South Bend Community School Corporation's Adult Basic Education classes and asked the students for their opinions of the program. Did they like the classes? What did they get out of the classes? Were the teachers helpful?

At first the students were intimidated by the equipment which we were using. They were nervous. Their responses were strained, and they always said very, very favorable things about the classes. However, as the students overcame their nervousness and our para-professionals got better and more confident, the atmosphere relaxed. Since the para-professionals, in many cases, already knew most of the people in the classes, we had the advantage of pre-established trust and rapport. Once the Reach crew and the adult basic education students relaxed, we began to learn good and bad things about the South Bend Adult Education classes and these comments sounded true. We filmed and filmed and filmed some more, in and out of classes, and by February, we had processed some 80,000 feet of color motion picture film and workprinted most of this. We edited this large volume of film into one-minute community

messages. (Some were also used for longer films.) At the end of each community message we put the tag "It's never to late to learn. For free adult education classes call 283-3222."

In our first year of operation, we produced some thirty-five community messages at Project Reach. (Transcripts of several of these community messages are in Appendix I.) Of course all these community messages were not of equal quality. Generally speaking, the quality got better as the year progressed. Nonetheless, all were acceptable technically and all were extremely believable, extremely persuasive. Two of these sixty-second spots were eventually shortened to thirty-seconds, in order to fit available time slots at the local television stations.

Fifteen of the best of these community messages were selected for broadcast during our Year II enrollment campaign. Sound tracks from these community messages were made into radio spots, or radio community messages, and these were likewise designated for our Year II radio promotional campaign. In addition, the para-professionals created eight sixty-second and five thirty-second direct media commercials designed for use exclusively on radio.

By December of our first year of operation, we understood some of the problems and some of the promises of the local Adult Basic Education Program, which we wanted to explore. Of course thirty and sixty second community messages could not adequately deal with these complex adult basic education issues, but longer television documentaries could.

All our longer films focused on adult education. However, true to our direct media credo, we did not write a script for these films nor did we decide in advance what we would say with the film. Rather we let events unfold as we filmed. We did outline subject area for each film simply to provide a framework for our filming. In our first year we completed the filming of eight half-hour documentary films, and we also shot about half the footage needed for two other documentaries. Three of the half hour films, which dealt with Mexican-American problems, were later combined into a single film. We completed filming for:

1. Are You Satisfied?
2. Don't Be No Fool, Stay In School
3. Jenkins
4. Long Hard Drive
5. The Mexican-American
6. Two and Six

Substantial filming was also completed on:

7. Nevada Huggins
8. Reach

In addition to the above films we produced a long-ish untitled additudinal research film and two short newsfilms. This film and two of our community messages are the only Project Reach film productions that are not in full color.

Still Photography. Project Reach para-professionals were trained in still photography, and they shot, developed, and printed all Reach's photographs. In all they used some fifty-five rolls of thirty-five millimeter black and white film and some twenty rolls of color film. Using the negatives which they developed they made some forty large prints (11" by 14") and well over one hundred smaller prints (8" by 10"). The larger prints were sent to the Indiana State Department of Education (for a brochure on Adult Education), to the South Bend Community School Corporation (to promote their classes during that year), and to the United States Office of Education. Most of the smaller prints were sent to newspapers, and magazines. The para-professionals also took some two hundred color slides and assisted in the production of sixty overhead

projection transparencies. Forty-one of the color slides were used in Project Reach's promotional slide presentation.

Still photography was helpful to Project Reach for three reasons. First of all, the photographs provided a visual record of our activities - from the outset of the project to its completion. Secondly, the photographs helped to publicize the work of the project and the adult basic education classes of the South Bend Community School Corporation. Many newspapers and magazines used the photographs which we provided. Thirdly, the skills which our trainees developed in still photography are very useful in motion picture work. Composition and exposure are essential to still photography, but they are even more important in a film. (See examples in Appendix II.)

Dissemination. As mentioned above, Project Reach produced two short news films. The original intent was to make short films which could be aired by the local stations and which would publicize Project Reach and its efforts in South Bend. Unfortunately, the double-system method of film production used at Project Reach requires several time consuming steps. Several of these - such as processing, workprinting, answer printing, and release printing-were entirely in the hands of film laboratories.

Unfortunately, by the time our short news films were ready for release, they had lost their timeliness and a measure of their interest.

Despite this difficulty Project Reach was able to accomplish the underlying promotional objective of our news films without actually producing much ourselves. Staff members and para-professionals from Project Reach appeared on "Window On Campus", a WNDU-TV television program, and on "By-Line", a WSJV-TV television program. The initial announcement of the grant award to Project Reach generated coverage by all three television stations in South Bend, WSBT-TV, WNDU-TV (two stories), and WSJV-TV. In August, WSBT-TV did a follow-up report on Roy Lewis's film program and WNDU-TV did a filmed report of Project Reach's film and instructional television activities. This television news coverage of Project Reach was paralleled by South Bend's radio stations (which are owned by the same people).

Newspaper coverage of our activities was equally gratifying. Notre Dame's release of the news of Reach's grant award generated stories in Our Sunday Visitor (National Edition), The State Line News, and The South Bend Tribune.

On December 4, 1969 Notre Dame's Public Information Office issued a second release about Project Reach wherein Dick Conklin detailed our work in film and television. This press release was "picked up" by The Chicago Defender, The Observer, The Reformer, Our Sunday Visitor, The State Line News, and The South Bend Tribune. The September issue of The Alumnus magazine carried an article by Dick Conklin about Project Reach, and in June, Educational and Instructional Broadcasting magazine published "Bridge Over Troubled Water", an article which I wrote about the project. This article gave a report of Project Reach's first year and projected our activities for the coming year. (A copy of this article, as well as the news items mentioned above can be found in Appendix III)

In addition to our press releases, publications, news films, and television appearances, we spent a great deal of time in less glamorous, but more important public relations work. We carefully developed and tended our rapport with the Adult Basic Education teachers in South Bend by attending their classes regularly, and by carefully explaining what we were doing. Similarly, we met on a monthly basis with the administrators of the South Bend Adult Basic Education Program: Mr. Lewis Powell, Mr. Joseph Luten, and Mr. Edward Meyers.

We held two major workshops for South Bend's Adult Basic Education teachers and administrators. In December we brought all the teachers to the University of Notre Dame's Center for Continuing Education and spent the evening discussing the local adult basic education classes with them. This meeting (which we recorded) gave us a wealth of specific information which included numerous suggestions for the improvement of the adult education classes. We also asked the teachers to write down additional suggestions on forms which we provided. All this data was reviewed and considered in our planning for the remainder of the year. The following spring, on May 28, we brought all the teachers to Project Reach at Notre Dame where we conducted the Reach Media Workshop (See Appendix IV). The purpose of this workshop was to give the teachers in the South Bend system a good detailed account of what we had been doing in South Bend, and of what we could do to help them with their classes in the coming year. Barry Barth, the Director of Instructional Television, explained and demonstrated his work, as did Roy Lewis, our Director of Cinematography. I gave a slide presentation (forty-one slides) which explained our work. (See Appendix V.) Mr. Powell, Mr. Luten, and Mr. Meyers also appeared on this program to explain the role of the South Bend Community School Corporation in Reach's work. Again we elicited the teachers's comments and ideas.

Television Instruction.

Television production got off to a slower start than film production for several reasons. First of all, because of a variety of equipment related problems (described in the following "Problems" section), we were unable to use our television studio for full scale production until early November. Of course, we did have the use of an Ampex 7500 videotape recorder and a small black and white VIDICON television camera during the summer, but this equipment was of only limited value for para-professional training. By late October, we could conduct limited multi-camera training exercises in our television studio, even though it was not up to full production standards.

Since Project Reach was proposing to use televised instruction in combination with individualized instruction to teach adults of varying achievement levels, we had to explore various approaches to this difficult task. The idea originally was to take a specific skill, such as addition, and produce a television program focused exclusively on the basic process involved - perhaps in this case using set theory. After the program a teacher would instruct individual students on the appropriate levels. We also considered developing a selection of television programs designed to follow the initial basic skills

program. Each of these would treat the subject matter on a different level, and the teacher could therefore select from these programs one which was exactly appropriate for a specific student. Both of the above concepts had merit and we worked hard to make them work.

Structuring such a television curriculum required production experimentation, above all else. Our credo of direct media production created some difficulty here because we couldn't take our bulky studio television equipment to the action very easily. Furthermore, the usual direct media technique of just "letting things develop" might never have accomplished any instructional objectives. We finally decided to use the direct media approach to capture in real life the problem to which the instructional program addressed itself. This was then combined with the traditional instructional television procedures. Thus, our instructional model had two elements: a life situation which showed the need for certain skills and abilities, and instruction geared specifically to fill these needs. In some cases, we expected the entire instructional unit to be included on a television tape, but usually we anticipated that substantial portions of the instruction would be done by a teacher on an individualized basis, but using media materials - prints, slides, films,

or audiotape - ideally suited to the subject matter being studied.

In order to get things under way, Mr. Barry Barth, the Director of Instructional Television, together with Father John Corcoran, and Jack Woolridge of the South Bend Community School Corporation, developed a sort of "working curriculum" consisting of seventeen possible units. (See Appendix VI.) Each of these units specified a life problem and followed this with a listing of possible instructional objectives. This rather loose framework was in keeping with both our direct media approach and our other instructional guidelines.

Once the dimensions of Reach's Adult Basic Education Television curriculum began to crystallize, we initiated the development of seven of our most promising program ideas. Thereafter, we narrowed our focus to one of these and actually produced "The Job Application."

This program's "life problem" was "applying for a job", and its instructional objective was to improve a student's ability to effectively secure employment. The first experimental production of this program faded in on Charles Jenkins, a Project Reach para-professional, who was seated at a desk struggling to fill out a job application form. Jack Woolridge, the television instructor,

gave a "voice over" commentary explaining Charles's predicament. After this dramatization came the program's instructional segment, in which Jack Woolridge showed how to complete such applications easily and effectively. He explained each question on the form carefully and listed several things which students should bring with them to the place of application.

There were two problems with this program. First of all, the life situation presented at the beginning of the unit was contrived, staged, and scripted. This was not in keeping with direct media approach. Secondly, the instructional element of the program consisted of little more than Jack lecturing in the traditional classroom manner.

Barry, John, Jack and I discussed these points, and a second version of the program was made. For the time being, it was not possible to move the program much further in the direction of direct media because we had no usable equipment for location taping. However, instead of using Jack Woolridge for a "voice over" commentary, Charles Jenkins spoke his own thoughts - and this at least was a small movement in the direction of direct television. Secondly, the program's instructional segment was broken into two parts, and more graphics and other visuals were

included. This was a great improvement on the simple lecture presentation used earlier.

The program was done a third time, but this time we used the color television facilities at WNDU-TV. This version was in full color, and its overall production polish was improved - a snazzier open and close were added - but there was no significant change in the production method or instructional technique employed. Further more, the instructor used upper and lower case letters inconsistently and incorrectly in filling out some of the application items. This could have been confusing for many students.

The production experimentation with "The Job Application" showed us that our approach was fundamentally sound. However, we were not yet fully satisfied with the results, and planned to try some other production tactics. Unfortunately there was not enough time to mount another such production experiment.

Evaluation.

A media project can easily keep a fairly good record of what happens. For example, we take still photographs in the media workshops, on location with the film crew,

and in our television studio. We film the Adult Basic Education classes of the South Bend Community School Corporation and many activities of Project Reach itself. Furthermore, we videotape studio and training activities, and instructional television programs.

Our direct media approach yields a fairly factual product, and the sum total of what we produce constitutes a very complete record of the Project. This record will be valuable for subsequent study and content analysis. The media materials also provide a good means of judging the production abilities of the para-professionals who produced them.

In addition, compiling Reach's media record, we have collected information by several other means. Most important, we asked our professional staff members to keep a weekly record of their observations about the project on simple forms which we provided. These participant observations were supplemented by production progress reports designed to keep track of actual production activities. These "production progress" reports served two purposes. First of all, the reports gave us a continuing report of progress toward our instructional and promotional objectives. Secondly, the forms served as a gentle prod to producers to get on with their work.

Our participant observer reports and our production progress reports for Year I totalled over three-thousand pages. This is a detailed week-by-week account of our work as seen through the eyes of those most directly involved in it. In addition to the participant observation and production progress reports, we recorded most key meetings at Project Reach. The transcriptions of these tapes total over four hundred pages.

Wherever possible, we recorded the training sessions conducted by Roy Lewis and Barry Barth. This encouraged the instructors to do an excellent job teaching their twelve week workshops and it provided a record of the para-professional workshops which could later be subjected to several kinds of attitudinal and behavioral analyses.

Now we have a printed record of our work totalling some two hundred seventy-five thousand words. This record of our first year should yield, after analysis, very useful qualitative data. Interpretation, of course, must wait until the second year of Project Reach.

As mentioned above, Dr. John Maiola supervised the production of a research film designed to measure the behavioral and attitudinal effects which Project Reach was

having on its trainees. Dr. Maiola pointed out that there are several methods by which a project such as Project Reach can be evaluated. Each of these has distinct advantages and disadvantages. A quantitative, before and after design might have been desirable, but he felt that this "hard approach" would not have worked well for Project Reach. He was afraid, first of all, that the subjects of the research might have misunderstood the purpose of the film. As one para-professional put it, "Are we being tested?" Further, many might have reacted negatively or acted out roles in a way in which they felt the investigator wanted them to, and the data would have been unreliable. Finally, the classical research design requires a set program with no deviations. A flexible and changing program such as Project Reach would not be an appropriate environment for such procedure.

Dr. Maiola decided upon a self-evaluation method instead. This self-evaluation method was especially attractive to us, because it utilized the talents which the para-professionals were developing (cinematography, interviewing, etc.) to elicit and record their own feelings. Through lengthy discussions with the staff and para-professionals a format was developed whereby each trainee interviewed someone and in turn was interviewed by someone. Those not

participating in the interview at the moment would be engaged in the roles of director, cameraman, assistant cameraman, and others directly related to the filming of the interviews.

We were afraid that using this unstructured interview technique could have jeopardized consistency with regard to the topics covered. To obviate this danger we designated certain topics as being necessary to the interviews. The interviewer was, however, left free to ask about these topics in his or her own words and sequence.

The result was a rather consistent pattern of questions and answers, each of which was tailored to the language structure of the interviewer and respondent, but tailored by they themselves and no one else. On both the behavioral and attitudinal dimensions, the para-professionals exhibited consistency with regard to the effects of their involvement in Project Reach. Behaviorally, the trainees received a beneficial effect with respect to the achievement of what they considered to be highly technical skills. These self-evaluations square with the objective ones as developed by the instructors. Let's listen to the para-professionals:

a) "I'm doing things that I never thought I would have an opportunity to do"

b) "I have learned to film with the Eclair NPR, read the light meter, operate the video tape recorder and the tape recorder."

c) "I have learned to operate the camera, etc... my reading and writing was awful poor...I began to progress since I have been in this class."

d) Q. "Do you think you will be able to teach these skills to others?"

A. "Oh yes, that is one of my main reasons for being here, I guess. With the skills that I acquire, I believe I can help somebody else."

In each case, it must be noted the respondents came to Project Reach with no film or television skills. They came from blind-alley jobs and had limited horizons. Yet, each respondent now feels that valuable skills are being learned, On the attitudinal level the behavioral effect (i.e. the skills) has occasioned a change of occupational aspirations. Each respondent feels that new opportunities are available, and is anxious to teach others his skills. For example:

a) "This job offers a challenge...we always have to concentrate on what we are doing. We have to open up our minds."

b) Q. "And do you feel that you are being trained to the level that you will be able to get a job like that?" (e.g. producing and directing)

A. "I feel this way. If I am not able to get a job in a television station, I believe I could learn to write and still come up with something beneficial."

c) Q. "After the second year, what are your plans?"

A. "I hope to get into this kind of work, It wouldn't matter what station it was at, just as long as I had a job at this kind of work. I would rather be a cameraman than anything else."

d) "This is different from anything else I have ever done before. It has really been exciting and it has been rewarding."

The television and film training of Project Reach's para-professionals also seems to bring improvement in other learning areas. For example:

Q. "What have you learned since you have been in Project Reach?"

A. "I have learned quite a bit since I have been here."

Q. "Like what?"

A. "Well, I have learned to operate a camera, tape recorder, and several different things. Things that otherwise...well my reading and writing was awful poor. So I began to progress since I have been in this class because I have something to push me, to make me do it. I said all the time I wanted these things, but I never really got down to business like I am here. So now, I am really down to business."

The evaluation technique chosen for Project Reach was designed to gather qualitative data and not data of the usual "hard" "pre and post test" variety. With only six para-professionals statistical validity would not have been possible anyway. We strove instead to gather a "direct media" record of events which would be complimented

by "participant research" evaluations from several different sources, and different perspectives. Although this record contains many subjective statements, these balance each other out and give depth and perspective to the more objective, but perhaps less significant data. Our curious blend of "direct media" factual data and participant observation has so far been successful despite the fact that the techniques do not follow the cannons of controlled research. Any other approach to the evaluation of Project Reach's first year would have been less successful.

PART II

PROBLEMS

Equipment.

Project Reach's rental and purchase agreements specified that all equipment should be available immediately. Unfortunately some companies did not fulfill their commitments in this regard and there were delays in the delivery of much of our equipment.

The longest, most damaging delay was on the delivery of our editing equipment (synchronizers, rewinds, film splicers, tape splicers, split reels, and related equipment) ordered from Birn and Sawyer in Hollywood. In mid-August we finally cancelled this order and purchased comparable equipment from Behrend's, Inc. in Chicago. There was another substantial delivery delay due to a model

change in the Nagra sound recorder which we had ordered from Victor Duncan Company in Detroit. The newer model Nagra IV recorder required special sync cables which did not arrive until August. The transmitting pre-amplifiers for our microphones were also delayed in shipment, but the Victor Duncan Company of Detroit provided us with substitutes until the pre-amps were available. Fortunately, we were able to borrow some substitute equipment until our orders were filled, and we thus minimized the damaging effect of these equipment delays on our progress. In addition, we purchased a second hand Bolex motion picture camera (16mm, silent) which helped tide us over and a NIKON still camera.

The only area well suited to our instructional television training and production was a large gymnasium in the Annex to Holy Cross Hall on the Notre Dame campus. Unfortunately, this gymnasium was being used during the summer months for the cutting of carpets for the Notre Dame University dormitories, and we could not take possession of the area until September. The equipment for this "studio" was provided by the University of Notre Dame, and although some of it was in good condition, most had been stored in the attic of O'Shaughnessey Hall and was not operative.

Operative Equipment Provided By
Notre Dame University

1. Ampex 7500 video tape recorder.
2. GBC closed circuit television camera.
3. Setchell-Carlson twenty-three inch, black and white monitor with stand.

Other Equipment Provided By
Notre Dame University

1. Two portable broadcast television cameras.
2. Control equipment for the above cameras.
3. Three broadcast studio cameras.
4. A multiplexer.
5. A video switcher.
6. A sync generator with associated equipment.
7. A mobile television van.

All the television equipment provided by Notre Dame University was of reasonably good quality although most of it was old, disassembled, and inoperative. We had to assemble this television production equipment in the gymnasium - when it was available to us in September - and do substantial engineering work to bring it up to broadcast standards. We had to replace tubes, rewire certain components, and assemble the pieces. It was not until late

December that the studio was operating satisfactorily.

These television and film equipment delays did effect the work of Project Reach. First of all the paraprofessionals could not be adequately trained in film editing during the workshop period. Secondly, the paraprofessionals weren't able to train in a typical multicamera studio. This was unfortunate because there are important differences between film production and television production.

Film is basically a single camera, stop-and-go production technique. Each scene is shot with one camera and when that scene is finished, the camera is stopped. The next scene is then set up and filmed. All film opticals (fades, dissolves, cuts, wipes, etc.) are done in a film lab after filming is finished. Television, on the otherhand, uses a multi-camera, continuous action production technique. In television one does not use one camera which is stopped and started. Rather three cameras which operate continuously and a video switcher is used to select images from these several cameras, while the production proceeds. Opticals, likewise, are all completed during the actual production. Immediately after the completion of a production, one can play back the video tape recording of his work. These

differences are substantial and important, yet because of the delays with our television studio the paraprofessionals did not get an opportunity to work with the multi-camera television technique until early November, and even then the studio was not very satisfactory. The studio was up to broadcast standards by December and actual program production began in January.

Since the mobile television van, which WNDU had pledged to Project Reach was at first inoperative and later not available (during the hockey season), we were forced to do in-studio production exclusively. We could not take our cameras on location to a normal class or life situation, and we were therefore forced to compromise our direct media credo. The use of film inserts could have solved this problem , except for the fact that even in its final form the studio had no film chain in its multiplexing system.

We hoped for sudden salvation from this problem in October because of a cable which was being laid to connect us to the campus distribution system. This cable would have enabled us to send our signal to the WNDU-TV studios for recording on their quadrature videotape machines. Since WNDU had a complete television chain, we

could have inserted motion picture film segments into our productions at the WNDU end of the cable. Unfortunately, although this cable was laid in the ground in October, the turn-key and amplifier installations were never completed, despite my continual badgering. We refused to pay the bills for this cable, which we were never able to use, but refusal did not solve the problem. We could not effectively use the direct cinema approach without the use of a mobile van or a film chain, because we could not go where the live action was.

In the spring, WNDU-TV did agree to allow Project Reach to use its color television studio facilities without charge, and this eliminated our equipment problems with respect to television production.

There were also some missing links in our film equipment package. Because of budget limits, we could not afford a moviola editing machine, magna-sync transfer equipment, or sound mixing equipment.

The lack of the Moviola editing machines slowed our editing process to a crawl. Although it is possible to sync sound and picture without a moviola (with just a simple synchronizer and a viewer), it takes four times as long. Further, without moviola sync is not always accurate;

and the chance of error, especially with newly trained technicians, is great. We were plagued with clipped words and poorly synchronized sequences, and the editing of our longer films was significantly delayed.

Since we had not magna-sync sound transfer equipment, we had to have our sound transferred from audiotape to 16mm magnetic film by film laboratories in Chicago. This occasioned additional delay and expense and the cost of this single channel transfer service gradually added up.

Since we had no sound mixing equipment, we had to rely primarily on single channel sound tracks. This did not create any problems for our community messages, but we would like to have used more mixed sound for the credits and for other special segments of our longer documentaries, but the cost is relatively high and our operating budget couldn't stand it.

All in all, the lack of these three pieces of film equipment slowed our work and to some extent limited the quality of our product. Ultimately it will hurt the trainees, since such equipment is a standard in film production houses.

Money.

In retrospect the Office of Education's decision to break Project Reach into two years was wise. If we had tried to accomplish all our objectives in seventeen months as we had originally proposed,we would have been severely hampered by the delays which we encountered in hiring for certain positions and in procuring our production equipment. The two year schedule gave us time to work out these problems.

From a different perspective the decision to plan Project Reach over two years hampered our efforts. First of all, the time which was needed to complete the new arrangements, together with the concomitant uncertainty as to which positions would have to be eliminated in the final proposal, made hiring more difficult. The delay and uncertainty was particularly critical because by the middle of May, when our search for personnel was finally in full swing, many University people who had been in the market for another position had already located their new employer.

The budget specified in the original seventeen-month proposal for Project Reach was $263,000. This figure is somewhat deceptive because according to the schedule in this first proposal the first several months were to be devoted

to the location and hiring of a staff. Effectively then, we were asking for c. $250,000. for twelve months. It now seems that this was a low figure given our objectives. When we next had to pare this overall budget to $120,000. our equipment, supplies, and personnel budgets had to be cut substantially. It had been decided to break the project down into two years, but you don't need half as many people for each year. Rather, you almost need the same size staff for both years. The same holds true for supplies and equipment - you need more, not half as much. In fact, if you are trying to get most things ready to go for the second year, you more than likely will need the bulk of your supplies and equipment - in our case film, video tape, graphic materials, editing equipment, cameras, etc. - in the first year.

As I said above, all things considered, the $263,000. figure was probably quite low to begin with. When this was cut to $120,000. the project was severaly limited. The cutback was most painful in personnel.

Personnel. Several changes were made in our personnel plans in order to lower overall costs.

a) All support personnel (administrative assistants, typists, etc.) were eliminated with the exception of one secretary. She must receive, field phone calls and type letters, etc. for five full time staff members and three part time staff members; she must type our progress reports and participant research reports; she must transcribe all of our audio tapes (some 169 hours to date); type and record all purchases and disbursements; and arrange transportation and lodging for all project trips. This is just the beginning of her long list. The burden on this secretary is great, and most staff members have been doing their own typing rather than put her further behind. This is thoughtful and necessary, but it keeps these professionals from their main work.

b) Many Project Reach professional positions had to be combined. Roy Lewis, for example, became the Director of Cinematography and Promotion. Although he has performed well in both these capacities, we could be much further along toward our goals were his efforts not divided. The same is true for Barry Barth who as Director of Instructional Television was in effect trying to perform the functions of Producer/Director, Curriculum Specialist, Writer,

Set Designer, Lighting Director and a few more. Normally these positions are all full-time jobs.

c) Positions which were really full-time jobs had to be cut to half-time positions with predictable results. These changes made hiring more difficult (the electronic engineer being a case in point); hampered our overall progress; and in the case of the television teacher, Jack Woolridge, made scheduling problematic.

d) We were unable to hire an Adult Basic Education Curriculum Specialist primarily because the $16,000. plus price tag was out of the question. Despite some consultation this weakened our curriculum efforts. We were also unable to hire a research director on either full-time or part-time basis. Although we again got some consultant help, we would have been much better off with a full-time supervisor for our research efforts.

In short, we had too much work for too few people. The Project Director did request that Notre Dame University provide an additional half-time assistant to the Project - and this they did without charge. Although this was a great help, it was hardly a solution to the overall problem. Our shortage of personnel was most detrimental

to the instructional television component of the project. We needed, at least, a full-time teacher, a full-time curriculum specialist, and a full-time producer/director. Even before we started the project, we were forced to shift much of the money and most of the emphasis away from instructional television.

Equipment. Things were also a bit lean with respect to equipment. Some specific equipment shortages were described above. The problems were worst in our instructional television studio. Still in all, our difficulties did not keep us from producing as planned materials necessary for the second year of Project Reach.

Supplies. Considering that Reach has a large training component, we have had to keep to a rather low shooting ration of about five to one. This was not ideal because the only way to really learn how to make films is to film and film and film. Learning and skill increase in proportion to the ability of one's instructors and the extent of one's film experience.

The low shooting ration also meant that we could not be too selective in our editing. All other things being equal the higher the shooting ratio the better the production.

Kodak's television commercial "Yesterdays" took fifteen months and 10,000 man-hours to produce from start to finish. Eight thousand feet of film were run through the camera, of which only one hundred eighty feet survived the final editing process. That's a shooting ratio of almost forty-five to one. The commercial has won thirteen international awards.**

Other Problems.

There were other minor problems, not directly related to our lack of money or equipment problems.

The Media Workshops. The structure of the training sessions created a cluster of minor connundrums. Since the film and television workshops were entirely separate, there was some instructional overlap. Further some of the para-professionals were confused by the substantive differences between television film and television tape production techniques. This was understandable, since the result of both techniques is a sequence of motion pictures on a screen. By the same token their confusion was compounded because some television tape production terms have different meanings in film production. All these problems were gradually eliminated through increased cooperation between the instructors.

** Lincoln Diamont (ed), The Anatomy of a Television Commercial (New York, Hastings House, 1970), pgs. 9-17.

Sound Recording. The direct media approach when used in the recording of sound creates special problems. First of all the people in the commercials, tell us their own opinions in whatever way they choose. Thus our recordings are replete with unusual grammar, throat clearing, mumbles, "ums", and "ah's". Although this heightens realism and increases the impact of the community messages, it can also obscure the content of the message. Secondly, people process sounds differently depending on the context of the sound. Through conditioning we have learned to focus on a few of the sounds in our environment, while ignoring extraneous sounds. Thus when we're talking to someone, we listen - focus - on their words. We effectively block out and do not hear the radiator hissing in the background, the door closing across the hall, the people talking at the other end of the room, the pen scratching on the table, etc. However, when one records with a mechanical instrument such as a tape recorder - everything is picked up and all the sounds have their actual volume. Our reaction when we listen to such a tape is not the reaction that we have in the real life situation. We're likely to say, "Isn't that background noise distracting", "I wish those people at the other end of the room would shut up", or "I wish the director had had enough sense to move those people away from the radiator".

This subjective-versus-objective sound problem was minimal with our television community messages because the film image provides cues which help the viewer to focus this attention to specific sounds, and to effectively follow events. With radio, the listener has no visual cues to direct his mind, so we must be very careful with our selection and placement of microphones.

On the other hand, background sounds contribute to the realism of the recording. They heighten the impression of actuality and within limits increase the impact and power of the community messages.

These inherent problems of direct media audio recording were quite critical in the very early stages of the project, because the para-professionals had not yet learned to place their microphones accurately. Thus, a few of our early radio spots were disappointing, and a few of our first television community messages had unnecessarily confusing sound tracks. We solved the microphone placement problems however, and we were pleased with the sound tracks of later community messages.

PART III

CONCLUSIONS AND RECOMMENDATIONS

Adult basic education programs have been reaching only a small percentage of those adults who need basic education. We must develop more effective and economical ways of promoting and teaching adult basic education.

Project Reach was designed to test three unusual and promising methods of increasing the scope and effectiveness of an adult basic education program. The first of these methods, a para-professional program, trains adult basic education students in media skills so that they can fill important positions on the project staff. The second tactic is a broadcast enrollment campaign scheduled for airing in the second year of Project Reach. This campaign relies on direct media documentary testimonials of successful adult basic education students telling it "like it is "

to combat the distrust and apathy of the undereducated. The third tactic is a program of closed circuit television instruction which combines television lessons with highly individualized instruction to teach adult basic education classes containing adults of varying achievement levels. Reach was planned as a two year effort: the first year being devoted to organization, preparation, training, and production; and the second year being devoted to the implementation and testing of our work.

All in all we are very satisfied with the results of our first year of work at Project Reach. Granting that this is not the best of all possible worlds, our problems were minor. One can always use more money, more time and additional equipment. Despite our problems with these relatively universal problems, we were able to produce all the materials necessary for our second year promotional campaign; we got a good start on an adult basic education television curriculum, and we explored possible methods of producing these instructional television programs. The two year structure of Project Reach will give us a chance to correct any difficulties which we encountered in our first year and we will be able to focus our efforts on the most successful aspects of

the project. The basic recommendation is that Project Reach be funded for a second year and that it, in general, proceed according to the original plan.

More specifically we believe that we should:

1. Expand the para-professional program to a total of twelve trainees.
2. Test the effectiveness of the promotional media materials produced our first year.
3. Continue the compilation of direct media records and continue participant observation.
4. Produce television instructional programs which:
   a) Utilize the direct media approach to instruction.
   b) Serve as a beginning for or as a part of an adult basic education class, but not as an equivalent to the class.
   c) Include questions, problems and deliberate loose ends which the students can be encouraged to follow up.
   d) Are designed for use in conjunction with otherkinds of media materials.
5. Test these programs in actual class situations.
6. Compare these programs with other methods of teaching the same material. Also compare different versions of the same programs with each other.

If Reach is continued and these suggestions are followed, we will be able to discover some of the clues to the devlopment of more effective adult basic education programs.

APPENDIX I

COMMUNITY MESSAGES - TELEVISION/RADIO

TELEVISION COMMUNITY MESSAGE

BEST COPY AVAILABLE

SIXTY SECONDS

STUDENT: My name is Catherine King

INTERVIEWER: How long have you been going to classes?

STUDENT: I started last year in October you know.

INTERVIEWER: And how did you happen to hear about it?

STUDENT: Well it was announced in service. Education classes for adults you know.

INTERVIEWER: What do you think about it?

STUDENT: Oh I enjoy it. Well I would like to become a practical nurse if I don't be too old before I get to that place you know. I like nursing. I intend to get my high school diploma. I don't have it yet, so I intend to.

INTERVIEWER: You want to take the. . .

STUDENT: The test.

INTERVIEWER: It's never too late to learn. For free adult education classes call 283-3222.

BEST COPY AVAILABLE

TELEVISION COMMUNITY MESSAGE

SIXTY SECONDS

1ST STUDENT: My job more easy to nandle since I have been coming to school, and tne problems nave been more easily solved than they were then. And I feel that everybody should go to school and try to better themselves.

2ND STUDENT: I think that two months after ne started I was seeing how much he was getting out of it, what I needed that it encouraged me to start. And since I've been attending, I've been more alert on a lot of things that, ah, and tnings that I do.

1ST STUDENT: I'm not a quitter.

INTERVIEWER: You're not a quitter?

1ST STUDENT: I'm going to stay with it.

INTERVIEWER: What is your name sir?

1ST STUDENT: My name is Raymond Reno.

INTERVIEWER: Raymond Reno. And your name?

2ND STUDENT: Hazel Reno.

INTERVIEWER: Hazel Reno? Husband and wife?

It's never too late to learn. For free adult education classes call 283-3222.

TELEVISION COMMUNITY MESSAGE

SIXTY SECONDS

BEST COPY AVAILABLE

1ST STUDENT: I've been attending here about, this is my fourth year. All the real readin' I was wantin' - see at adult education. Then I have this job you know. I have a lot of figuring and reading to do on this job you see. And learn how to express myself better.

2ND STUDENT: But now since I've been here, once I didn't even know nothing. And I have been able to go through my books here a lot since. Three exercises, or two and learnt' over half of my books and write you know. So I'm just really proud of it.

3RD STUDENT: Write a little bit here you know. Learn you know, read you know, everything. Good teacher.

INTERVIEWER: It's never too late to learn. For free adult education classes call 283-3222.

TELEVISION COMMUNITY MESSAGE

BEST COPY AVAILABLE

SIXTY SECONDS

1ST STUDENT: If I hadn't a come to school...it give a better knowledge of how to read an' write an' spell... and fo' boy - be a help to him.

TEACHER: (background) MASH, up here, this ends in "ss".

2ND STUDENT: My children told me about they was havin' this adult school up here at Perley School...an' I should' woul' like to attend. 'Cause I always love school. I just love to know. I love to learn. I love to know for myself. So I come up here and got started and I got acquainted with the, you know, the different people in this school and I just love it.

INTERVIEWER: It's never too late to learn. For free adult education classes call 283-3222.

TELEVISION COMMUNITY MESSAGE

BEST COPY AVAILABLE

SIXTY SECONDS

ALSO USED ON RADIO

STUDENT: See I quit school in the sixth grade. And my handwriting was bad, and couldn't spell too good see. So I said well I'll come back and improve on those two things. And so I come back and I like it, and I've been improving every year. But I did want to get better. And some of my friends come in, when we first started this school out here. Some of the fellows the teacher would ask them to read, and they'd' say "I can't." But today they can read as good as I can or better. So I think it's been a good improvement for all of us since we've been coming out here.

INTERVIEWER: It's never too late to learn. For free adult education classes call 283-3222.

TELEVISION COMMUNITY MESSAGE

BEST COPY AVAILABLE

SIXTY SECONDS

STUDENT: My name is Rene Garza. For about five years I was a migrant worker. Going from state to state, picking cotton, tomatoes and cumcumbers. But I wasn't really satisfied. Then I went to work in a factory. Picking up trash and sweeping floors, and it wasn't getting me anywhere. Then I realized that I needed a lot more education, so I enrolled in one of the adult basic education classes at El Centro. And as you can see it has paid off for me. I am now learning how to operate television and film equipment with the hope that someday of coming a member of a film or television crew. I didn't settle for less. Why should you?

INTERVIEWER: It's never too late to learn. For free adult education classes call 283-3222.

TELEVISION COMMUNITY MESSAGE

BEST COPY AVAILABLE

SIXTY SECONDS

ALSO USED ON RADIO

STUDENT: Education is a very good thing. Because one day I decided I wanted to be a beautician. So I went to this beautician school and asked the registrar to start classes. So he asked me how far did I go in school. And I told him to the seventh grade. And he said, well you have to be an eighth grade student. And so I went down to Central High School and I signed up to go to night classes down for adults. So actually by attending these classes, I made up my mind that I was going to go back to school and get my high school diploma because I found out that it was very important. And without it you just can't make it.

INTERVIEWER: It's never too late to learn. For free adult education classes call 283-3222.

TELEVISION COMMUNITY MESSAGE

BEST COPY AVAILABLE

SIXTY SECONDS

ALSO USED ON RADIO

STUDENT: My daughter she was goin' to school and so she was telling me about the school and she asked me if I wanted to go and I told her I though maybe I was too old. And she said no, and so I decided I would come with her, and I am glad that I did.

INTERVIEWER: What do you think about some people who think that it is embarrassing to come to school after all these years that they have been out of school.

STUDENT: I don't think that they ought' to feel embarrassed, the way I feel about it. I think it's a blessing. It's you know, as long as they open up the way for them to get an education.

INTERVIEWER: It's never too late to learn. For free adult education classes call 283-3222.

TELEVISION COMMUNITY MESSAGE

BEST COPY AVAILABLE

SIXTY SECONDS

TEACHER: One of the more special ones is Mrs. Davis over here who is quite a worker. I think she has gone to about three different levels in reading since we've been started and probably two in math.

STUDENT: I come two nights a week, Wednesdays and Thursdays. So far I haven't missed any since I started.

TEACHER: She really goes at it. She doesn't let up from the time she gets here until the time she leaves. I think maybe she has shown the most progress.

STUDENT: Tells me about the school you know. I have learned right smart you know. Well really I know'd I had done forgot but since I been came to school you know it's coming back to me.

INTERVIEWER: It's never too late to learn. For free adult education classes call 283-3222.

TELEVISION COMMUNITY MESSAGE

BEST COPY AVAILABLE

SIXTY SECONDS

ALSO USED ON RADIO

INTERVIEWER: How long have you been attending classes.

1ST STUDENT: Oh about two months.

INTERVIEWER: What do you need to tell me about?

1ST STUDENT: Well I need to tell you that I like it and what they are trying to do. I have talked with different ones and knowing that they haven't finished no more than fifth or sixth grade, and I say well why don't you go back to school. They are embarrassed. I say it's not embarrassing to go back to school because I say it's embarrassing if you don't have an education.

2ND STUDENT: I love people, and I would love to be a nurse. If I should finish.

INTERVIEWER: It's never too late to learn. For free adult education classes call 283-3222.

TELEVISION COMMUNITY MESSAGE

BEST COPY AVAILABLE

SIXTY SECONDS

ALSO USED ON RADIO

STUDENT: I've been attending classes for two years.

INTERVIEWER: How did you happen to hear about it?

STUDENT: Well I was visiting a friend and I heard him talking about adult school, and I asked him how would I get into it. And he said well you just come down. And so I came down here and signed up for it and I've been going ever since.

INTERVIEWER: How do you like it?

STUDENT: Oh I like it fine.

INTERVIEWER: What are some of the subjects that you like better than others.

STUDENT: The one that I really like better than any is math. And I do like English some, not like I do math.

INTERVIEWER: Does it help you with the budget at home?

STUDENT: Oh yes.

INTERVIEWER: It's never too late to learn. For free adult education classes call 283-3222.

TELEVISION COMMUNITY MESSAGE

BEST COPY AVAILABLE

SIXTY SECONDS

ALSO USED ON RADIO

TEACHER: This is an evening class in adult basic education. We have twenty students enrolled between the ages of fourteen to forty-two. These are students that are basically interested in advancing themselves. Some of them completed only a few grades in school, some of them have completed the equivalent of tenth grade in school. Sophmores or Juniors when they terminated their education and now they wish to either improve their basic skills or I have two of the twenty students who in the spring will take their GED tests.

INTERVIEWER: It's never too late to learn. For free adult education classes call 283-3222.

TELEVISION COMMUNITY MESSAGE

BEST COPY AVAILABLE

SIXTY SECONDS

STUDENT: How to read or something that my little children could so...If they wanted to be a secretary or something they could do that. I was tellin' him about if you don't got no good learnin' you should go. It ain't costin' you nothing, you could get a good learnin' right here. I saw in the paper the other day where a woman and her whole family is going to school to get a education. Because you need a education to get these jobs and now these days you need a good education to get these jobs. And I would advise anybody to take it. You need a education for mostly anything now.

INTERVIEWER: It's never too late to learn. For free adult education classes call 283-3222.

TELEVISION COMMUNITY MESSAGE

BEST COPY AVAILABLE

SIXTY SECONDS

ALSO USED ON RADIO

1ST STUDENT: One of the main reason that lot of us don't come to night school is we don't want the other fellow to know that we don't know...that we don't know.

2ND STUDENT: It's important that, regardless, if you are married and have a family, that, it's respectable, that you should have an education.

1ST STUDENT: See I would like to pass the test the G...what's that, the GED test. And I would like to work with children.

3RD STUDENT: Well, I'll stay with it you know for awhile. You see, when you're in English, it helps you to learn how to read, spell, and stuff like that.

INTERVIEWER: It's never to late to learn. For free adult education classes call 283-3222.

TELEVISION COMMUNITY MESSAGE

SIXTY SECONDS

STUDENT: Modern math and different other things come up new since I was in school. It's been quite a while since I was in school. And I think I could help my children more if I go ahead on.

INTERVIEWER: How many kids do you have?

STUDENT: Well, I have twelve in school and six that's out.

INTERVIEWER: Wait a minute...Wait a minute - You say you have twelve in school?

STUDENT: I have twelve that's goin' to school now, and I have six that's out of school.

INTERVIEWER: Whew, that's a record. Then I'm sure that everybody in your house must be pretty busy at school because I'm sure that you have library books.

STUDENT: Well, we do have quite a few books and we read quite a bit around the house.

INTERVIEWER: It's never too late to learn. For free adult education classes call 283-3222.

TELEVISION COMMUNITY MESSAGE

SIXTY SECONDS

STUDENT: Ma Belle tell me "Why do you go?" And so she tol' me. She said, "You would just love the teachers over there." She said, "They're really nice and they take so much pain to try to help you learn." And I said, well, I would like that because they are some places dat really I was scared to go. And was scared and then this thing was saying about ah, fun makin', you know. And so then, well, I just really came to the fact that I didn't really - since my kid is growing up I really don't care about fun making, because I really want to help her. So that's the way I learned about it and it really is-- it's nice and I'm glad I come. An I'm tellin' everybody else about it that wanted, cause' I'm thirty-seven and I have told several, you know, females and males about it, and I'm talkin' up.

INTERVIEWER: It's never too late to learn. For free adult education classes call 283-3222.

TELEVISION COMMUNITY MESSAGE

BEST COPY AVAILABLE

SIXTY SECONDS

STUDENT: I wanted to further my education and I was goin' to school and didn't, you know, didn't get far in school. I didn't finish. And so, I want to, you know, tryin' to get - I know I didn't feel like I was goin' to finish here, you know, finish. But I jus' wanted to do more and have more, you know, English. I wanted English and math so bad. I really wanted that...because since I been out of school it had changed so much - and I didn't have much English as it was, you know.

TEACHER: So, you find some number that will divide each one.

STUDENT: Six will divide twenty-four.

TEACHER: But will it divide twenty-one?

INTERVIEWER: It's never too late to learn. For free adult education classes call 283-3222.

TELEVISION COMMUNITY MESSAGE

BEST COPY AVAILABLE

SIXTY SECONDS

ALSO USED ON RADIO

STUDENT: My name is Hattie Meyers. I've attended the classes about five or six years. Mathematics, Reading, Writing, and many other things.

TEACHER: (Background) True or false. Base your decisions upon information in the story.

STUDENT: I studied all along. I even take a correspondence course. Oh, and I been studying all along through the years. 'Cause I hoped to finish school some day, but I've given up. But I feel that now that I could pass this GED test why I'd go on through with it, but I feel that oh, I don't need it. I mean I need it - I should have it. But see I have nothin' in view to do. I mean I don't plan to get a job. I jus' keep goin' to school. I don't intend to drop out.

INTERVIEWER: It's never too late to learn. For free adult education classes call 283-3222.

TELEVISION COMMUNITY MESSAGE

SIXTY SECONDS

1ST STUDENT: Well I think dat' it seem dat' to me it is they don't want you to know how little they know, or somethin'. Because persons used to stop in second or third grade and they didn't, you know, really try to get any farther or anything. Jus' got married.

2ND STUDENT: They like dat', you know. You go to school - on doing not a thing, you know. Lot of job, that I got, you know, I not got any experience for it. If I had the high school education I could qualify for the job. See, I know I can't qualify for the job, ain't no use for me tryin' to git the job. See cause I gotta like to come back to school you know an' git the high school diploma.

INTERVIEWER: It's never too late to learn. For free adult education classes call 283-3222.

TELEVISION COMMUNITY MESSAGE

SIXTY SECONDS

1ST STUDENT: Have learning our language, math, and English.

Interviewer: Which one do you like best?

1ST STUDENT: Oh, I like learning our language best. All my kids are you know grown, but when they were growin' they - we helped each other. They would, you know, teach me some things and then sometimes they'd ask me questions about oh maybe math and stuff like that.

2ND STUDENT: Yes, I would like to be a nurse. See I work at a hospital you know. I think nursing is great you know. It's so many patients there that really needs care and it's so much like that they need. Maybe we don't have enough there to feed them breakfast or give them some water.

INTERVIEWER: It's never too late to learn. For free adult education classes call 283-3222.

TELEVISION COMMUNITY MESSAGE

SIXTY SECONDS

BEST COPY AVAILABLE

STUDENT: Oh yes. Reading books and oh it's...To come to school it has helped me tremendously. I would encourage them to come back to school because there's wealth of knowledge in knowing that you have a education.

INTERVIEWER: Do you have anyone that's involved in adult baisc education in South Bend?

STUDENT: I have a son Edward Myers.

SON: Yes I am one of the two supervisors in the South Bend Adult Basic Education Program. Well I supervise the various sixteen centers throughout the city of South Bend for the adults in the South Bend area.

STUDENT: Oh before he was even out of nigh school I used to walk all the way from the Southside all along where they were having classes I would go...

INTERVIEWER: It's never too late to learn. For free adult education classes call 283-3222.

TELEVISION COMMUNITY MESSAGE

BEST COPY AVAILABLE

SIXTY SECONDS

1ST STUDENT: But sometimes you get caught in a situation where you feel bader than you would come to school.

2ND STUDENT: Well now I don't think so. I don't. In other-words I don't feel shame to let nobody know that I don't know. See that's our trouble today. We let, you know what I mean. We want to make believe that we know and we know that we don't.

TEACHER: (background) Write true or false before each statement. Write what the evidence of your answer after each statement. Perhaps you should read the story in the book.

INTERVIEWER: Do you try to get any of your friends to come out?

2ND STUDENT: Yeah. I don't know why they don't. A lot of them say they comin' and then whe' times come they are too tired, or they don't have time.

INTERVIEWER: It's never too late to learn. For free adult education classes call 283-3222.

TELEVISION COMMUNITY MESSAGE

BEST COPY AVAILABLE

SIXTY SECONDS

ALSO USED ON RADIO

STUDENT: A girl come to my house to tell me about one evening I came from work and a girl was at my door with this little note, about did you want to go to the adult school. Yes I would like to see the class enlarged. Oh yes I love the teachers, the nice wonderful teachers. My studies are how to read, how to write. I learn how to write my name. I learn how to read my Bible, I learn how to read my Sunday School books. I learn lots of good things.

INTERVIEWER: It's never too late to learn. For free adult education classes call 283-3222.

TELEVISION COMMUNITY MESSAGE

SIXTY SECONDS

STUDENT: Very nice it helps a lot of people that need learning and if you are willing to learn there is a lot to learn. They help you if what you need is spelling arithmetic or writing they help you on it. My case I went to tenth grade and I needed help in my arithmetic my spelling and brush up on my English. I have learned quite a bit since I started adult education. And I plan this being I hope to try for the GED test my diploma. And what I have learned here has helped me with my job and also you know at home. I think it is a very good thing to be able to learn.

INTERVIEWER: It's never too late to learn. For free adult education classes call 283-3222.

TELEVISION COMMUNITY MESSAGE

SIXTY SECONDS

STUDENT: A couple of years ago I attended the adult classes at Franklin and Linden Schools and I have found that it is really necessary that you should attend classes like this at least this will help you to broaden your scope of knowledge and there are some people that haven't had an opportunity to go to school and like they desire and I would advise anyone that wanted to learn more and understand how to live with your fellow man that adult education...

INTERVIEWER: It's never too late to learn. For free adult education classes call 283-3222.

BEST COPY AVAILABLE

TELEVISION COMMUNITY MESSAGE

SIXTY SECONDS

STUDENT: For twenty-two years I was a Studebaker worker. I felt that I was secure as a factory worker but I found myself out of a job at fifty years old. I found it was difficult to fill out an application with the amount of education I had. In the past I always had help filling out an application. I was caught in a situation without help and that momemt knew and wanted and needed a better education. So I entered the class at the Harrison Basic Adult Education. Why don't you call or write? Why settle for less?

INTERVIEWER: It's never too late to learn. For free adult education classes call 283-3222.

RADIO COMMUNITY MESSAGE

SIXTY SECONDS

STUDENT: My childrn' told me that they were having adult school up here at Perley School. And I said well I sure would like to attend, because I always loved school. I just love to know. I love to learn. I love to know for myself, and so I came up here and got started, and I got acquainted with, you know different peoples, students in this school. And I just love it.

INTERVIEWER: It's something to do that you...

STUDENT: That's right, that's right.

INTERVIEWER: Do you find that by I mean what are some of the basic things that you are brushing up on? How much school did you have before?

STUDENT: Oh I think about around fifth grade you know, when I quit.

INTERVIEWER: What area are you concentrating on now?

STUDENT: Well now reading, writing, and math.

INTERVIEWER: It's never too late to learn. For free adult education classes call 283-3222.

BEST COPY AVAILABLE

RADIO COMMUNITY MESSAGE

SIXTY SECONDS

INTERVIEWER: What is your name and how long have you been in the adult basic education class?

STUDENT: My name is Evelyn Cothridge, and I've been, it's been four months. I think four months.

INTERVIEWER: And now do you like the classes?

STUDENT: Oh I like it just fine. I think it's wonderful because it give the adults a chance to help the children with their lesson because some of the Math and different things they are taking today, the adults don't understand. And this way it gives the adults a chance to help them with their lessons. Well I think it should be more to come out because to me I get a lots out of going to school trying to refreshen myself and then trying to learn. Encourage lots to come out.

INTERVIEWER: It's never too late to learn. For free adult education classes call 283-3222.

RADIO COMMUNITY MESSAGE

SIXTY SECONDS

TEACHER: This is a portion of our English class and tonight we are concentrating on spelling and correct pronunciation.

INTERVIEWER: Is she helping you?

STUDENT: Yes, she's helping me I hope. The teacher think I'm being helped, altnough it seemed to be slow because I waited a little late to get started.

INTERVIEWER: And what do you feel about it?

STUDENT: I feel it's good. And it's good for everybody that don't know to try to come out and learn, because one day we might have to try and use this. If we don't know then we just don't know, but if we try to learn then we will know what is going on. And that's what I am trying to do because this what I am learning now I didn't learn in school. And I like it and I wants to learn.

INTERVIEWER: It's never too late to learn. For free adult education classes call 283-3222.

BEST COPY AVAILABLE

RADIO COMMUNITY MESSAGE

SIXTY SECONDS

INTERVIEWER: How long have you been going to adult education class?

STUDENT: This is my fourth year.

INTERVIEWER: And how do you like it?

STUDENT: Well I like it fine. I'm learning a lot you know. I quit school way back in the third reader, and I do things that some of these high school kids can do. You know, just like that math, and different things like that. Read pretty good you know, which I couldn't do, at first you know. I think I'm doing fine. Another guy started with Mr. Webb, when he started he couldn't read at all.

INTERVIEWER: It's never too late to learn. For free adult education classes call 283-3222.

RADIO COMMUNITY MESSAGE

SIXTY SECONDS

STUDENT: I try to help her but it's always, "We don't do it this way in school mother, we do it another way." And actually I do believe that the way that the books are, the way things are written in the books today are a little hard for me to understand. I don't understand some of the signs of the new math, and...

INTERVIEWER: It's never too late to learn. For free adult education classes call 283-3222.

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RADIO COMMUNITY MESSAGE

SIXTY SECONDS

STUDENT: Oh I heard of this school through a friend. And I started in Arithmetic, we worked quite a bit in fractions and English, Reading, and verb sounds like this that I don't remember when I was going to school.

INTERVIEWER: For free adult education classes call 283-3222.

RADIO COMMUNITY MESSAGE

SIXTY SECONDS

STUDENT: I made up my mind that I was going back to school and get my high school diploma because I found out that it was very improtant and without it you just can't.

INTERVIEWER: For free adult education classes call 283-3222.

BEST COPY AVAILABLE

RADIO COMMUNITY MESSAGE

THIRTY SECONDS

1ST STUDENT: On, I studies how to read, how to write and I learned how to write my name.

2ND STUDENT: I think adult education is a very good thing because one day I decided I wanted to be a beautician, so I went to this beautician school...

INTERVIEWER: For free adult education classes call 283-3222.

RADIO COMMUNITY MESSAGE

1ST STUDENT: A girl come to my house. And I tell you that one evening this girl came to my door with this little note - did you want to go to adult school.

2ND STUDENT: My daughter she was goin' to school. She was tellin' me about it. So she ask me did I want to go and I told her I thought maybe I was a little too old. And she said...Well no.

INTERVIEWER: For free adult education classes call 283-3222.

RADIO COMMUNITY MESSAGE

THIRTY SECONDS

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INTERVIEWER: This is an evening class in adult education. We have twenty students enrolled between the ages of fourteen to forty-two.

STUDENT: Well I intend to take this test for get my hign school diploma, after I finish, so I don't know how many years I am going to have to...

INTERVIEWER: For free adult education classes call 283-3222.

TELEVISION COMMUNITY MESSAGE

SIXTY SECONDS

INTERVIEWER: What would you like to do?

STUDENT: Something better than what I am now. But by not having the education, you know I felt like. Oh about three years back...so you always should come if you don't know, don't be ashamed to come. A lot of people don't know they are ashamed to come and I am not.

INTERVIEWER: It's never too late to learn. For free adult education classes call 283-3222.

APPENDIX II

STILL PHOTOGRAPHS

[removed from this document prior to its being submitted to the ERIC Document Reproduction Service, due to the non-reproducibility of the original.]

APPENDIX III

PUBLICITY

The South Bend Tribune

SOUTH BEND, INDIANA, MONDAY EVENING, JULY 7, 1969

N.D. Television Adult Training Project Receives Federal Grant

By PATRICIA KOVAL
Tribune Staff Writer

A University of Notre Dame pilot program utilizing television to reach St. Joseph County adults in need of basic education has received an initial grant of $129,403 from the U.S. Office of Education.

S. D. M'CLELLAND

The program, known as "Project Reach," will be directed by Samuel D. McClelland, an instructor in the department of communication arts.

The target of the two-year experimental and demonstration program is the estimated 25,000 adults in St. Joseph County with less than an eighth grade education.

McClelland's plan unique in its approach, will be divided into three phases: training adult basic education students in the techniques of producing television films; broadcasting the commercials they produce and recruiting people for the adult education courses; and—in the second year—launching actual basic education classes that combine television courses with individualized instruction.

McClelland said he anticipates about 100 people will be recruited for the second-year phase of the program.

Students will gather in a classroom for the television lessons, he said, and teachers will be there to work with individuals on basic drills.

McClelland feels this combined method has the best chance of helping the most people, much more so than when television classes are beamed into the home.

"Television alone is too inflexible," he said. "Students may fall behind while the program goes merrily along, unless they get individualized help."

McClelland applied for funds for his program after consulting with state adult education officials and Lewis Powell, director of the adult basic education program sponsored by the South Bend Community School Corporation.

750 Graduate

"I wanted to find out what their problems were," he explained. It turned out that the basic need in adult education is "to get more people into the courses and keep them there," he said.

In the past three years, the school corporation's program has graduated some 750 persons in classes at 10 neighborhood centers, he said.

"Despite this very promising beginning, the South Bend program, in common with adult education programs across the nation, has hardly scratched the surface of the problem," said McClelland.

The innovative part of the plan is using adult education students in the actual development of a workable program.

McClelland will start with an initial crew of six people who will be trained as full-time "para-professionals" in such positions as video tape operation, lighting, camera work, audio operation and producing and directing.

12-Week Program

McClelland is operating on the belief that people who understand the most about the need of basic education for adults are those who have benefited from it themselves. "We will be moveable to explore ways of reaching people effectively," he said.

The first-year film crew will participate in a twelve-week training workshop, and then will begin actual production of commercials selling the idea of basic education for adults.

These films and tapes will then be broadcast over local television and radio stations, which have agreed to carry them free of charge in co-operation with the program.

During the later part of the first year of the project, the actual television instruction curriculum will be developed — the approach, the drill and self-teaching materials, the teachers' manuals, and the actual taping of instructional programs.

If the two-year pilot program is successful, it may point the way to a more effective way of training adults throughout the nation, McClelland believes.

"If these methods work, we will push for an expanded program," he said.

Two Other Programs

Two other adult basic education programs have been federally financed, one in Wisconsin that deals directly with rural education and one in Arizona that concentrates on teaching English as a second language.

Support for the local program has come from the Indiana division of adult education, the South Bend Community School Corp., the St. Joseph County Urban League, the three area television stations, and Congressman John Bardemas (D-South Bend).

McClelland, who joined the Notre Dame faculty in 1967, has produced and directed television programs for New York City channels 25 and 31, the Brooklyn College Television Center, the Board of Education of the City of New York, New York's Center for Urban Education, the Kansas City Regional Council for Higher Education, and Central Missouri State College.

Assisting him will be Dr. John W. Meaney, Jr., assistant to the academic vice-president in charge of educational media.

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OUR SUNDAY VISITOR
Fort Wayne-South Bend Diocesan Edition
July 13, 1969

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Adult Education

Experimental Program Funded at Notre Dame

Notre Dame — A two-year University of Notre Dame experimental program designed to use television to reach the thousands of adults in need of basic education has received an initial grant of $120,403 from the U.S. Office of Education.

The program, known as "Project Reach," is being directed by Samuel D. McClelland, an instructor in Communication Arts, as director.

The target of the program is the estimated 25,000 adults in St. Joseph County with less than an eighth grade education. "In its three years of operation," McClelland pointed out, "the South Bend Community School Corporation's adult basic education classes have graduated some 750 persons in classes at 10 neighborhood centers. Despite this very promising beginning, the South Bend program, in common with adult education programs across the nation, has hardly scratched the surface of the problem."

TELEVISION is the thread which runs through the threefold approach of "Project Reach." The program will 1) train adult basic education students in television skills; 2) use their productions in a broadcast campaign to boost enrollment in adult basic education programs; and 3) combine closed-circuit instructional television with individualized instruction to teach basic education classes containing adults of varying achievement levels.

The first step is the recruitment of past and present students of the community's adult education program to be trained in full-time "para-professional positions such as video tape operators, lighting personnel, assistant cameramen, cameramen, audio operators, and assistant producers and directors.

"These para-professionals," McClelland said, "will bring the ideas and aspirations of the underclass into the program and also will be effective ambassadors for adult basic education among their peers."

THE NEOPHYTE film crew will then produce, following 12-week training workshop, film and tape promotional materials for use on local television and radio. "The broadcast promotions will not be at all like the highly polished, 'slick' commercial product," McClelland noted. "Rather they will be simple documentary testimonies of local people telling it 'like it is,' people with whom our target audience can identify."

During the latter part of the first year of the project, attention will be given to developing the television instruction curriculum — the approach, the drill and self-teaching materials, the teachers' manuals, and the actual taping of instructional programs.

"These televised lessons will be highly visual programs designed to teach under-educated adults the basic principles of each skill — such as addition — and will be used in conjunction with instructions and practice geared to individual students," McClelland said.

ACTUAL television instruction of adult basic education students will begin in the second year of "Project Reach," and classrooms will be located in the Studebaker-Wellington Corporation offices recently donated to the South Bend Community School Corporation. The project will be carefully evaluated during its two years, McClelland said, by using a combination of action research, adult basic learning pre- and post-tests, audience research, and content analysis.

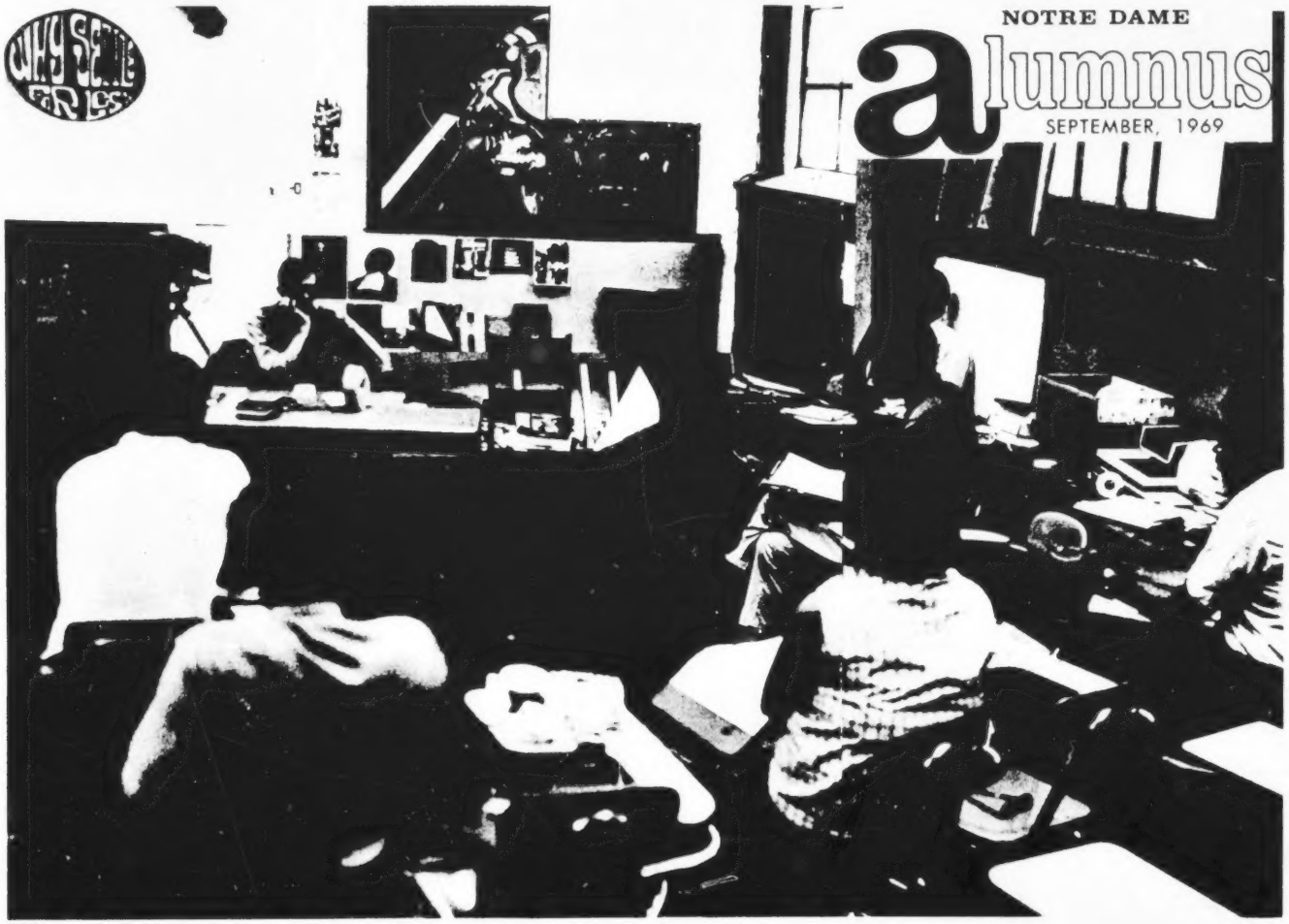
"Project Reach" is a first step which could lead to an all-out effort to reach the nation's more than 24 million under-educated," he stated.

SUPPORTING the program are the Indiana division of adult education, the South Bend Community School Corporation, the St. Joseph County Urban League, the three area television stations, and Congressman John Brademas of Indiana's Third District.

Samuel D. McClelland

McClelland, who joined the Notre Dame faculty in 1967, has produced and directed television programs for New York City Channels 25 and 31, the Brooklyn College Television Center, the Board of Education of the City of New York, New York's Center for Urban Education, the Kansas City Regional Council for Higher Education, and Central Missouri State College. Assisting him is Dr. John W. Meaney, assistant to the academic vice president for educational media.

NOTRE DAME
alumnus
SEPTEMBER, 1969



Adults in "Project Reach" classes learn about television skills.

BEST COPY AVAILABLE

New TV program aimed at adults

A two-year experimental program at ND designed to reach undereducated adults in the South Bend area through television has received an initial grant of $120,403 from the U.S. Office of Education.

Samuel D. McClelland, an instructor in communication arts, is directing "Project Reach," which is aimed at the estimated 25,000 adults in St. Joseph County who have less than eighth-grade educations.

The project has three basic goals: to train adult education students in television skills; to use their productions in broadcast campaigns to boost enrollment in adult basic education programs; and to combine closed-circuit television and individual instruction to teach classes of adults grouped into various achievement levels.

The first step of the new program is recruitment of past and present students of the community's adult education program for training in full-time "para-professional" positions, such as video tape operators, lighting personnel, cameramen, assistant cameramen, audio operators and assistant producers and directors.

"These para-professionals," McClelland says, "will bring the ideas and aspirations of the underclass into the program and they also will be effective ambassadors for adult basic education among their peers."

Following a 12-week training workshop, the crew will produce film and tape promotional materials for use on local television and radio. "The broadcast promotions will not be at all like the highly polished, 'slick' commercial product," McClelland explains. "Rather, they will be simple documentary testimonies of local people telling it 'like it is,' people with whom our target audience can identify."

During the latter part of the first year of the project, attention will be given to the development of the television curriculum. These televised lessons will be highly visual programs designed to teach undereducated adults the basic principles of each skill—such as addition—and will be used in conjunction with individual instruction and practice.

Actual television instruction of the adult basic education students will begin in the second year of "Project Reach." Classrooms will be located in the Studebaker-Wellington Corp. offices recently donated to the South Bend Community School Corp.

McClelland says the project will be carefully evaluated during the two-year experimental program by using a combination of action research, adult basic learning pre- and post-tests, audience research and content analysis.

" 'Project Reach' is a first step which could lead to an all-out effort to reach the nation's more than 24 million undereducated," the director states.

THE OBSERVER

Serving the Notre Dame and Saint Mary's College Community MONDAY, DECEMBER 8, 1969

Project reaches to educate adults

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On location near South Bend is the film crew of "Project Reach," a University of Notre Dame program designed to improve promotion and teaching of adult basic education. Crew members, three blacks and three Mexican-Americans, are being trained as para-professionals in cinematography and television skills while developing testimonial films for adult basic education and producing videotaped instructional material. Roy Lewis, training instructor of the film group, is the tall man standing next to the camera. The project is supported by the U.S. Office of Education.

The film clip opens with a pan shot of a scrap heap at the old Studebaker plant in South Bend and moves to a closeup of a Negro, wearing a black hat, grey suit coat and white shirt open at the collar.

"Hello," he says into the camera. "My name is Edward Jenkins. For 22 years I was a Studebaker worker. I thought I was secure as a factory worker, but I found myself out of a job at 55 years old."

The difference between this message and the slick commercial testimonial is that the man in the film really is Edward Jenkins and what he says about himself is true because he wrote the script.

Edward Jenkins and the five others filming him on location that day are participants in "Project Reach," a University of Notre Dame experimental program designed to show more effective ways of reaching the thousands of adults in the nation who need basic education. "Project Reach" was granted an initial $120,000 last year by the U.S. Office of Education, and another grant is expected in June for the second year of the program.

The emphasis initially has been on training people such as Ed Jenkins, who is still enrolled in South Bend Adult Basic Education classes, as para-professionals in film and videotape production. Roy Lewis, a black photographer and cinematographer from Chicago, does the instruction in film techniques, and Barry Barth, a former employee of a South Bend television station, handles the training in television production. Lewis and Barth teach three Mexican Americans, one of whom is a woman, and three blacks.

The film group's goal is completion of 24 one-minute "community messages" (the word "commercials" is disdained by the group) to promote South Bend's adult education program on television and radio. The messages are not slick productions, but neither Lewis nor the students want them to be. What they want is believability – the kind of quality Ed Jenkins has when he talks about the trouble he had filling out job applications and 24-year-old Rene Barza has when he talks about the unsatisfying life of the migrant worker as the film shows him picking tomatoes. When each film ends with its plug for adult education and a slogan, "Why Settle for Less?" the target audience knows a person with their own backgrounds, handicaps, and frustrations has "told it like it is."

At the same time that the group is acquiring film skills by shooting and editing promotional materials, Barth is teaching them technical skills involved in television – camera work, lighting, sound, and production. The end product here will be a series of taped television lessons to be used, together with follow-up instruction, in teaching basic skills in South Bend adult education classes. Working with adult basic education teachers, Barth is developing a television instruction curriculum which uses a visual approach to teaching such things as the alphabet or addition.

Most of the last six months has been spent in training the para-professionals in television equipment use, but with an old campus gymnasium taking shape as a television studio, script work is now underway. Scripts will be written by Barth and adult basic education teachers. "We're trying to develop a kind of "Sesame Street" educational approach for adults," Barth said. "We want to avoid the twin dangers of an overly-structured learning sequence in which the student who gets behind is lost, and the loosely organized individual-instruction approach which often lacks direction."

OUR SUNDAY VISITOR
Fort Wayne-South Bend Diocesan Edition

December 14, 1969

Experimental 'Project Reach' Program Tells It Like It Is

The film clip opens with a pan shot of a scrap heap at the old Studebaker plant in South Bend and moves to a closeup of a Negro, wearing a black hat, grey suit coat and white shirt open at the collar.

"Hello," he says into the camera. "My name is Edward Jenkins. For 22 years I was a Studebaker worker. I thought I was secure as a factory worker, but I found myself out of a job at 55 years old."

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WHILE SOMETIMES acting as their own subjects, "Project Reach's" film team more often seeks its interviews with those currently taking adult basic education courses, drawing them out on tape and film with questions about how they learned about the classes, why they came, what they have accomplished, and the reaction of their children. "I had to learn," said one woman in her late 50's who had less than an eighth grade education. "I just had to know for myself."

At the same time that the group is acquiring film skills by shooting and editing promotional materials, Barth is teaching them technical skills involved in television — camera work, lighting, sound, and production. The end product here will be a series of taped television lessons to be used, together with follow-up instruction, in teaching basic skills in South Bend adult education classes. Working with adult basic education teachers, Barth is developing a television instruction curriculum which uses a visual approach to teaching such things as the alphabet or addition.

MOST OF the last six months has been spent in training the para-professionals in television equipment use, but with an old campus gymnasium taking shape as a television studio, script work is now underway. Scripts will be written by Barth and adult basic education teachers. "We're trying to develop a kind of "Sesame Street" educational approach for adults," Barth said. "We want to avoid the twin dangers of an overly-structured learning sequence in which the student who gets behind is lost, and the loosely organized individual - instruction approach which often lacks direction."

In a day when adult basic education courses in the nation are only scratching the surface of the problem created by an estimated 24 million under-educated adults, the long-range possibilities of "Project Reach" are evident.

THE PROGRAM is under the direction of Samuel D. McClelland, an instructor in communication arts at Notre Dame, and he plans to evaluate it carefully after two years, using a combination of action research, adult basic education pre- and post-testing, audience research and content analysis.

The experimental program has the endorsement of South Bend School Superintendent Donald Dake; his adult basic education head, Lewis Powell; Delbert Lewis of the Indiana Division of adult education; Congressman John Brademas of Indiana's Third District and Indiana Senator Vance Hartke.

The South Bend Tribune

SOUTH BEND, INDIANA, SUNDAY MORNING, DECEMBER 14, 1969

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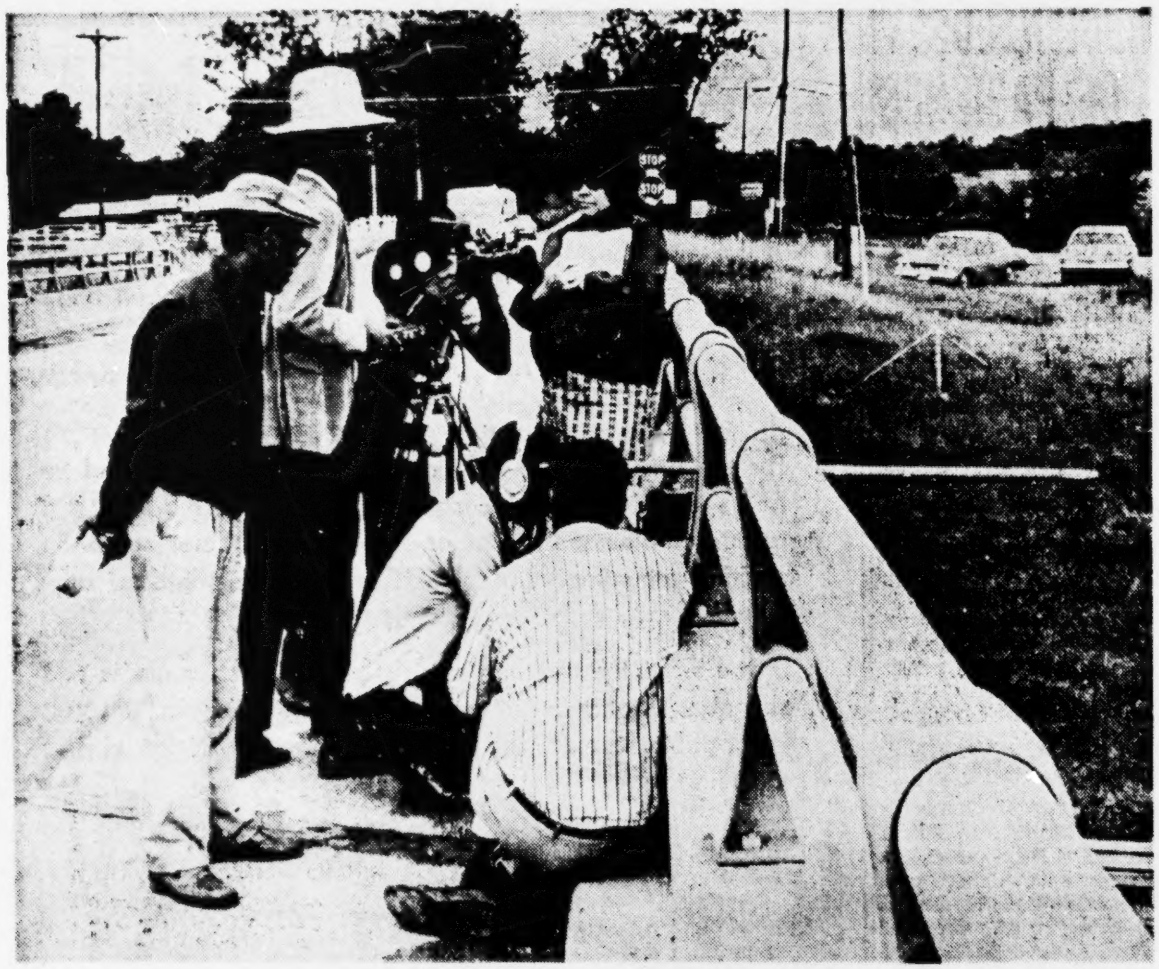

FILM CREW AT WORK—This is the film crew of Project Reach, a University of Notre Dame program designed to improve promotion and teaching of adult basic education. Crew members, three blacks and three Mexican Americans, are being trained as para-professionals in cinematography and television skills while developing testimonial films for adult basic education and producing videotaped instructional material. Roy Lewis, training instructor of the film group, is the tall man standing next to the camera.

Project Reach Promotes Adult Education

The film clip opens with a shot of a scrap heap at the old Studebaker plant in South Bend and moves to a closeup of a Negro, wearing a black hat, gray suit coat and white shirt open at the collar.

"Hello," he says into the camera. "My name is Edward Jenkins. For 22 years I was a Studebaker worker. I thought I was secure as a factory worker, but I found myself out of a job at 55."

The difference between this message and the slick commercial testimonial is that the man in the film really is Edward Jenkins. He wrote the script.

Edward Jenkins and the five others filming him on location that day are participants in Project Reach, a University of Notre Dame experimental program designed to show more effective ways of reaching the thousands of adults in the nation who need basic education. Proj-

(Continued other side)

ect Reach was granted $120,000 last year by the U.S. Office of Education, and another grant is expected in June for the second year of the program.

Goal: 24 Messages

The emphasis initially has been on training people such as Ed Jenkins, who is still enrolled in South Bend Adult Basic Education classes, as paraprofessionals in film and videotape production. Roy Lewis, a black photographer and cinematographer from Chicago, does the instruction in film techniques, and Barry Barth, a former employee of a South Bend television station, handles the training in television production. Lewis and Barth teach three Mexican Americans, one of whom is a woman, and three blacks.

The film group's goal is completion of 24 one-minute "community messages" to promote South Bend's adult education program on television and radio. The messages are not slick productions, but neither Lewis nor the students want them to be. What they want is believability — the kind of quality Ed Jenkins has when he talks about the trouble he had filling out job applications and 24-year-old Rene Garza has when he talks about the unsatisfying life of the migrant worker as the film shows him picking tomatoes. When each film ends with its plug for adult education and a slogan, "Why Settle for Less?" the target audience knows a person with their own backgrounds, handicaps and frustrations has "told it like it is."

Adult Students Interviewed

While sometimes acting as their own subjects, Project Reach's film team more often seeks its interviews with those currently taking adult basic education courses, drawing them out on tape and film with questions about how they learned about the classes, why they came, what they have accomplished, and the reaction of their children. "I had to learn," said one woman in her late 50's who had less than an eighth grade education. "I just had to know for myself."

At the same time that the group is acquiring film skills by shooting and editing promotional materials, Barth is teaching them technical skills involved in television — camera work, lighting, sound, and production. The end product here will be a series of taped television lessons to be used, together with follow-up instruction, in teaching basic skills in South Bend adult education classes. Working with adult basic education teachers, Barth is developing a television instruction curriculum which uses a visual approach to teaching such things as the alphabet or addition.

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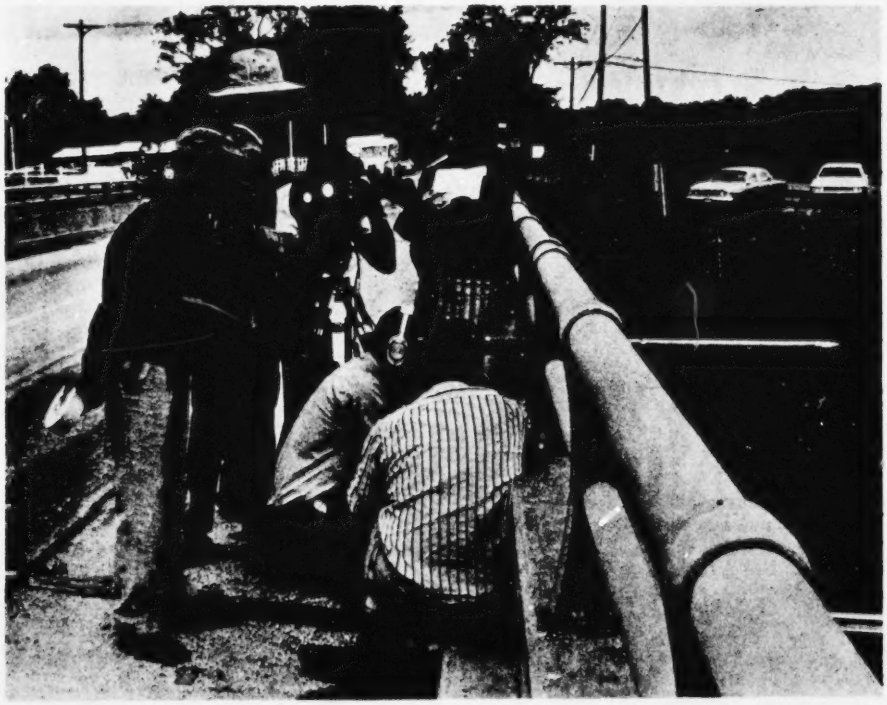
The experimental program has the endorsement of South Bend School Supt. Donald Dake; his adult basic education head, Lewis Powell; Delbert Lewis of the Indiana division of adult education; 3rd District Congressman John Brademas of South Bend and U.S. Sen. Vance Hartke (D-Ind.)

THE REFORMER

December 21, 1969

'Project Reach" for Improving Adult Education



Notre Dame, Ind. -- On location near South Bend, Ind., is the film crew of "Project Reach," a University of Notre Dame Program designed to improve promotion and teaching of adult basic education. Crew members, three blacks and three Mexican Americans, are being trained as para-professionals in cinematography and television skills while developing testimonial films for adult basic education and producing videotaped instructional material. Roy Lewis, training instructor of the film group, is the tall man standing next to the camera. The project is supported by the U.S. Office of Education.

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The film group's goal is

(Continued other side)

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CHICAGO
Daily Defender

DECEMBER 20 — DECEMBER 26, 1969

'Project Reach' Television Commercial Is For Real

The film clip opens with a pan shot of a scrap heap at the old Studebaker plant in South Bend and moves to a closeup of a Negro, wearing a black hat, grey suit coat and white shirt open at the collar.

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STATELINE NEWS

Notre Dame given educational TV grant

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NOTRE DAME – A two-year University of Notre Dame experimental program designed to use television to reach the thousands of adults in need of basic education has received an initial grant of $120,403 from the U.S. Office of Education.

The program, known as "Project Reach," is being directed by Samuel D. McClelland, an instructor in Communication Arts, as director.

The target of the program is the estimated 25,000 adults in St. Joseph County with less than an eighth grade education. "In its three years of operation," McClelland pointed out, "the South Bend Community School Corporation's adult basic education classes have graduated some 750 persons in classes at 10 neighborhood centers. Despite this very promising beginning, the South Bend program, in common with adult education programs across the nation, has hardly scratched the surface of the problem."

Television is the thread which runs through the three-fold approach of "Project Reach." The program will 1) train adult basic education students in television skills; 2) use their productions in a broadcast campaign to boost enrollment in adult basic education programs; and 3) combine closed-circuit instructional television with individualized instruction to teach basic education classes containing adults of varying achievement levels.

The first step is the recruitment of past and present students of the community's adult education program to be trained in full-time "para-professional" positions such as video tape operators, lighting personnel, assistant cameramen, cameramen, audio operators and assistant producers and directors.

"These para-professionals," McClelland said, "will bring the ideas and aspirations of the underclass into the program and also will be effective ambassadors for adult basic education among their peers."

The neophyte film crew will then produce, following 12-week training workshop, film and tape promotional materials for use on local television and radio. "The broadcast promotions will not be at all like the highly polished, 'slick' commercial product," McClelland noted. "Rather they will be simple documentary testimonies of local people telling it 'like it is,' people with whom our target audience can identify."

During the latter part of the first year of the project, attention will be given to developing the television instruction curriculum – the approach, the drill and self-teaching materials, the teachers' manuals and the actual taping of instructional programs.

"These televised lessons will be highly visual programs designed to teach under-educated adults the basic principles of each skill – such as addition – and will be used in conjunction with instructions and practice geared to individual students," McClelland said.

Actual television instruction of adult basic education students will begin in the second year of "Project Reach," and classrooms will be located in the Studebaker-Wellington Corporation offices recently donated to the South Bend Community School Corporation. The project will be carefully evaluated during its two years, McClelland said, by using a combination of action research, adult basic learning pre-and post-tests, audience research, and content analysis.

"Project Reach" is a first step which could lead to an all-out effort to reach the nation's more than 24 million under-educated,' he stated.

Supporting the program are the Indiana division of adult education, the South Bend Community School Corporation, the St. Joseph County Urban League, the three area television stations and Congressman John Brademas of Indiana's Third District.

McClelland, who joined the Notre Dame faculty in 1967, has produced and directed television programs for New York City Channels 25 and 31, the Brooklyn College Television Center, the Board of Education of the City of New York, New York's Center for Urban Education, the Kansas City Regional Council for Higher Education and Central Missouri State College. Assisting him is Dr. John W. Meaney, assistant to the academic vice president for educational media.

Samuel D. McClelland

APPENDIX IV

MEDIA WORKSHOPS

[removed from this document prior to its being submitted to the ERIC Document Reproduction Service due to the non-re-reproducib ility of the original.]

APPENDIX V

SLIDE PRESENTATION

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SLIDE ONE: "PROJECT...."

Good evening, _____. I am Sam McClelland--and I want to reach you with a unique idea on adult education. A two-year demonstration project which I direct is beginning its second year of study in South Bend. It is a broadly conceived project, the fruits of which may someday help educators reach the millions of undereducated adults in the United States. It's called...

SLIDE TWO: "PROJECT REACH"

...Project Reach. I am the director of Project Reach, a highly complex program employing the local Adult Basic Education system, communication peers, communications media ...and special instructional packages...to achieve a simple end: We are striving to make adult education both "fashionable" and comfortable."

SLIDE THREE:

...But rather than reaching out to the undereducated with a handful of government aid, Project Reach provides instead the specific kind of peer approval--and the specific kind of learning materials--which make adult education relevant. "Reach" is a school of opportunity, but also a school of self-help and a college of motivation.

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SLIDE FOUR: Adult Basic Education

"Reach" exists for a complexity of reasons, for the problems in adult education today are indeed complex. One major objective is to explore ways of filling a void that exists in all adult basic education programs. We would like to find those factors which will give students the motivation to achieve a good basic education. About 80% of adults enrolled in existing ABE and other similar programs drop out before completing the program.

SLIDE FIVE: Communication, Desire

This demonstration project attempts to fill the ABE void by employing the specific kind of Communication methods and media that an undereducated adult is likely to respond to so that we can enkindle a person's Desire to begin an adult education program...and sustain his Drive to complete the courses which will satisfy his everyday life needs. Communication and Desire are added and intensified here by three singular Project Reach contributions...which make the educational basics...

SLIDE SIX: ABCDE

...the ABCDE's, more attainable. First, a multi-media package is being devised to attract and retain student's... Second, a multi-level instructional program which will let a student set his own learning level, is under study...and, third, peers of the undereducated are being prepared to

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SLIDE SIX (Cont'd):

communicate their specific knowledge of problem areas to educators, and to communicate their personal successes directly to their peer group.

SLIDE SEVEN: 1st Panorama View of City (X)

St. Joseph County, was selected as testing ground for the project. I want to stress that Project Reach is funded as a demonstration project. The near future -- 1971-70, perhaps -- will see its more successful aspects operational, here and in other parts of the country.

SLIDE EIGHT: 2nd Panorama View of City (Bldg.)

As you know, St. Joseph County has a population of 256,000. In St. Joseph County are typified the social problems inherent in New York City...and South Dakota... and Oregon. The instructional problem reaches through... and beyond...poverty. IT ENCOMPASSES...

SLIDE NINE: 3rd Panorama View of City (Notre Dame)

The black and white communities, the migrant worker camps...and, importantly, a large number of unmotivated, undereducated adults who are considered neither "destitute" nor acutely "undereducated." In this county alone, there are at least 35,000 undereducated adults--who haven't acquired basic verbal and quantitative skills. Some of them

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SLIDE NINE (Cont'd):

live in that small community you see just under the horizon. David Harman's recent article in the Harvard Educational Review, leads me to believe that his national statistics would apply fairly well in South Bend. He claims that about 50% of the nation's adults over 25 are functionally illiterate.

SLIDE TEN: Illustration Showing 3% Enrollment

About 1000 students, or 4% of St. Joseph's undereducated mass, are being "reached" by existing programs. Nationally, the precentage picture is the same. It's that 96% we're reaching for. To this end, Project Reach has been funded by the U. S. Office of Education, through Section 309-C of the Adult Education Act of 1966.

SLIDE ELEVEN: "To Expand The Reach Of Adult Education Programs."

To expand the reach of existing adult education programs...this is our objective. Specifically, we are seeking to minimize, if not obliterate, the communication and motivational problems which handicap all adult education programs. We are thankful for your cooperation with our staff to maximize our joint objective: demonstrating and refining promising methods of increasing the scope, and effectiveness, of adult education.

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SLIDE TWELVE: Theme Man

Together, we're reaching for Dan...a young man who manages to "get by" on a fourth grade education...a man of sufficient intelligence but few developed skills...a man whose job potential would increase in proportion to the improvement of his verbal and quantitative skills, which are now limited. Most important...

SLIDE THIRTEEN: Another Dan Shot, Talking to Child

...Dan suffers from an inability to communicate effective in a world which demands such skills for daily living...for buying groceries...for paying rent and taxes...for training his offspring. Dan is undergoing crises now which forestall his attaining his rightful place in society. The problem is rooted in the past.

SLIDE FOURTEEN: Dan's Face, looking out window

Through a childhood and adolescence of poverty, Dan, the adult, is apathetic about further education. Perhaps he lost a job once because he couldn't keep pace with his co-workers, or perhaps he began an adult education class, which terminated unsuccessfully. Whatever his reason, he is suspicious of claims about further study...and with little life success to draw from, he is not confident that personal success is possible within the educational system.

SLIDE FIFTEEN: Dan's House

And the neighbors are no small consideration. What would his peers think, or say, if he went back to school? Many Dans, and countless others in quite dissimilar and less satisfactory economic circumstances, are simply too proud to attend adult education classes in their own neighborhoods. Unfortunately, the stigma is frequently as real as it is imagined.

SLIDE SIXTEEN: Paraprofessional with Dan, Talking Amiably

The only remedy is peer approval...recruitment by peers... one of Project Reach's most powerful tools in expanding the reach of existing programs. To ensure this first objective, Project Reach is developing an all-encompassing TV testimonial campaign ...which I'll explain later...to back up and underscore a peer recruitment program. But "Reach" has another objective:

SLIDE SEVENTEEN: "To Devise A Multi-Level, Multi-Media Educational Program"

To devise a multi-level, multi-media educational program. Obviously, reaching Dan initially will be a monumental success in motivation... the combined "proceeds" from peer work and the media-related enrollment campaign. Beyond that, Dan must be persuaded, or "inspired," if you prefer, to complete the task of acquiring relevant education. The live and printed communications media, other visual aids, and printed materials, which brought him to class...

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SLIDE EIGHTEEN: 1, 2, 3, 4 (Part I)

...must remain available to provide a continual input of motivational support. Otherwise, Dan probably will be added to drop-out statistics. An Instructional Unit, as currently being developed at "Reach", might include any or all of these learning aids: films, slides, TV presentations and audio tapes...

SLIDE NINETEEN: 5

...but also, worksheets and supplementary materials to enable the student to work at his own pace. We are striving to give each Instructional Unit the broadest possible base, to permit larger classes and, therefore, to provide a more economical means of educating adults. Supplementary materials can increase the class capability range from Fourth through Eight Grades, to Second through 10th Grades, for example.

SLIDE TWENTY: Slide from "Job Application" Production

"Reach" is exploring the needs of potential adult education students in order to develop relevant class units for production. About 20 units of study have been developed while ten more are currently being refined. Each unit stresses the relevance of learning to a life situation. One course might cover aspects of improving an employment situation... and a filmstrip might specify, "How to Fill In a Job Application Form."

SLIDE TWENTY-ONE: "Contadina"

Another unit might explore the practical aspects of getting your money's worth so that homemaker learns how to stretch a small budget to feed her large family. The woman in our production sets about comparing products, reading labels, and employing simple arithmetic...all of which results in the homemaker's success: a nutritious meal and a satisfied family.

SLIDE TWENTY-TWO: Contadina on Screen

The point is, a multi-level, multi-media approach will afford both teacher and student the luxury of choice. Through "Reach" methodology, a teacher will be able to select powerful tools to vivify a subject matter...and through "Reach" supplementary materials, the student can choose a comfortable learning pace. He need never feel the pressure of lagging behind the class, or the boredom of being held back by others.

SLIDE TWENTY-THREE: Class, Viewing Film

Importantly, the visual aids under study -- when used effectively with supplementary materials and worksheets can free an instructor's time. Instructors can use this valuable additional time to give more personalized instruction to each student...a source of inspiration, or motivation, in itself. Of course, tools for this utopian learning situation, as I mentioned earlier, are still in developmental stages.

SLIDE TWENTY-FOUR: Year One/The Groundwork

One rewarding year has been invested in Project Reach, originally funded for 1969-70. Obviously, funds were not available to develop, on a commercial basis, documentary films, slide presentations, TV and radio commercials, and printed matter. Even if we were given the funds, the problem of locating peer "apostles" would have been monumental.

SLIDE TWENTY-FIVE: Paras Editing Film

Their presence of paraprofessionals as advisors to our own staff was, and is considered integral to Project Reach. Instead of hiring professional technicians, we selected six exceptionally motivated individuals from local adult education classes. The two semi-professional film editors you see here are real pilots of the project. In the last few months, working on a stipend, all six of the Project Reach paraprofessionals have become proficient in numerous audio-visual, film, and television production skills. As far as I am concerned they are no longer paraprofessionals but professionals.

SLIDE TWENTY-SIX: Reach Organizational Chart

The paraprofessionals have been working and directing under my supervision, as project director, a director of cinematography, and a director of instructional television and a curriculum specialist. The professional staff is highly skilled and schooled in all aspects of still and motion picture photography...

SLIDE TWENTY-SEVEN: Paras on Location

...Operating 35mm still cameras, 16mm motion picture cameras, video tape equipment and audio record equipment. Each "paraprofessional" - as the students are called, has learned to assume the duties of photographer, stage manager, film editor...cinematographer.

SLIDE TWENTY-EIGHT: Paras in Control Room

...producer and director. They operate television cameras and audio board proficiently...and are comfortable at the camera control unit, selecting images for broadcasting. Of course, the long-range gain of the paraprofessionals will be their occupational value to commercial and public broadcast stations...but for now, and next year, and hopefully longer if funds become available...

SLIDE TWENTY-NINE: Testimonials in Studio

...The paraprofessionals are capturing on film and in sound the words of their peers: Blacks, whites and Mexican-Americans. These peers, successful in existing adult education programs, are volunteering their names and stories to be used as television commercials and special documentary features. Their purpose: to enroll additional ABE students.

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SLIDE THIRTY: Phase Two, Year Two: The "Reached" Reached Out

We are now anticipating the second year of Project Reach, beginning in late August, when the paraprofessionals see the fruition of first year endeavors. Highlights of Year Two will be the Broadcast Enrollment Campaign, a second class of paraprofessionals being trained by the pilot class, and the testing of Instructional Units on sample classes.

SLIDE THIRTY-ONE: Commercial Woman (as in 28) with Phone Number Overprint

A ten day "saturation campaign" on TV and radio will immediately precede September enrollment, with the Project Reach telephone covered for the entire day. At least a dozen one-minute commercials, plus longer documentaries and five-minute special features, will be aired at that time.

SLIDE THIRTY-TWO: Three TV Stations, Eight Radio Stations

The message will be broadcast from all TV and radio stations serving St. Joseph County and vicinity, representing a combined audience figure projected at 125,000 people. Station directors have been generous in volunteering air time during the Broadcast Enrollment Campaign. Additionally, we plan to purchase prime-time -- one minute spots -- with Project Reach funds -- because reaching maximum audiences will be an important test of our commercial techniques.

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SLIDE THIRTY-THREE: Set Count

Unfortunately the South Bend metro area enjoys one of the largest set counts in the United States, with sets -- 187,400. Running concurrently with the media-oriented campaign, which will include some newspaper advertising, will be a student recruitment campaign, conducted by the paraprofessionals, which I mentioned earlier.

SLIDE THIRTY-FOUR: Dan Watching TV

People, like Dan, who will have been "saturated" with our testimonials and other live media efforts will receive a personal visit from one of the paraprofessionals, who will be uniquely equipped to "tell it like it is."

SLIDE THIRTY-FIVE: Pool Hall

In addition to door-to-door recruitment, the paraprofessionals will visit pool halls and saloons, parks, civic centers and other meeting places, telling their stories to prospective students.

SLIDE THIRTY-SIX: Paraprofessionals

Who could doubt the value of a testimonial in English, or Spanish, by someone who has been there? The confident paraprofessionals exude success...so we are highly optimistic that this peer-to-peer communication will result in larger adult education classes.

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SLIDE THIRTY-SEVEN: ABE Class

Enrolling a majority of the 35,000 local adults deprived of a basic education is only a fragment of the potential we see in Project Reach. OUR HOPE EXTENDS TO EXPANDING the use of multi-media, multi-level Instructional Units to nationwide scale.

SLIDE THIRTY-EIGHT: 38 Million

Eventually, we hope that Reach can make a significant contribution toward diminishing the staggering figure of 38 million adults in this country who have achieved less than an Eight Grade education. And, ultimately, we aspire to reach beyond that "minimum" grade level, to develop special skill packages....

SLIDE THIRTY-NINE: Close-Up-Rene and Roy

....through which other capable individuals, like our paraprofessionals, might receive sufficient stimulation from their initial endeavors in adult education, to be motivated toward acquiring advanced skills. Unfortunately, only one more group will be trained as "Reach" technicians, according to our funding restrictions as a demonstration project. But, ultimately, we hope that the educational packages we are developing can one day be used by others.

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SLIDE FORTY: Photographed by Project Reach Paraprofessionals

SLIDE FORTY: Mpa.

Another possibility is that a system of learning based on the Project Reach approach will merit air time, or use of the facilities, of the Public Broadcasting network for both enrollment campaigns and actual course work. We also envision adult courses being conducted through our own closed circuit TV network.

SLIDE FORTY-ONE: Paraprofessional Credit

I am most optimistic, as is the Project Reach staff and first-year paraprofessionals. After our two year "reach", we anticipate a handful of reward in the form of a broader base for adult education.

Thank you.

APPENDIX VI

TELEVISION INSTRUCTIONAL UNITS

UNIT #1

UNIT-TITLE: HOW TO VOTE

LIFE PROBLEM:

In many instances the adult does not appreciate the importance of his vote, nor understand the mechanics of voting.

OBJECTIVES OF UNIT 1 - HOW TO VOTE:

The ABE student, especially those not registered, will need to acquire some basic skills before they go through the registration and voting procedures.

Some of the things they will not know are:

a) how, when, and where to register

b) what do I need to do when I get there?

c) when do I vote and for whom?

d) what, for instance, does the county engineer do, and which man is best qualified?

Many of these questions will be asked and more, but the instructor can answer only a few, but guide the student in the direction of the others. (For instance, the students themselves must decide for whom to vote - but the instructor can give some useful hints, such as listening to others who might be discussing the candidates and the issues.)

DESIGN OF THE MEDIA PACKAGE

Short one to two minute film clip of a man sitting on his porch - elbows on his knees - staring hopelessly. A voice on the soundtrack tells a little about "Joe" and how he has thought about voting

to get something done - but never has. This film will bring the life problem "home" to the students.

The instructor will then explain that to vote, the student must first register. This he can do at the courthouse [SLIDE OF COURTHOUSE] . When inside courthouse, he looks on board for VOTER REGISTRATION (FILM CLIP OF MAN WALKING IN BUILDING, LOOKING AT BOARD, RUNNING FINGER DOWN LIST TO VOTER REGISTRATION). [SLIDE OF SECTION OF THE BOARD COULD BE USED] Gould also use phone book.

The instructor can then tell students that they will then fill out the registration card (INSTRUCTOR CAN DO THIS WITH OVERHEAD PROJECTOR - LATER GIVE THE ACTUAL CARDS TO THE STUDENTS FOR PRACTICE).

Instructor should stress that part of card must be printed and completed with a signature - at this point students might back down and want to give up - but just mention or show slide of "Joe" again sitting on his porch.

When form completed (SHOW COMPLETED FORM ON SLIDE OR OVERHEAD), indicate that student can register at any time of year (THIS MAYBE CONFUSING, AND YOU MIGHT BE CALLED UPON TO GIVE INDIVIDUAL ANSWERS - Example: What years are voting years?).

Next show calendar (Slides) with May and November with X's over them.

Explain what a PRIMARY is (use the word and explain that it means one - or first) - (ANIMATED FILM CLIP WITH MANY NAMES OF CANDIDATES ON SCREEN - BUT SOME START DISAPPEARING UNTIL ONLY TWO OPPOSITE

EACH OTHER REMAIN). This will help show how the primary will narrow down the candidates.

Next find out where you vote (ask: Are you a Republican or Democrat? Call the party headquaters or re-check with voter registration office).

Next explain that the voting machine need not be complicated (VIDEO TAPE of person entering voting booth: he will show one of the handles (close-up) - how to split your vote and how to pull a straight ticket).

County clerk or League of Women Voters can supply class with fold-outs of voting machine.

Slower students can work with flash cards and slides of new vocabulary words, as well as practicing printing and writing their names.

Other students can take part in play where some students can become candidates and others will decide who has the best issues - then hold a "paper ballot" election.

This unit is seasonal in nature and should be used in spring and fall, whether an election year or not.

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UNIT #2

UNIT TITLE: YOUR FEDERAL INCOME TAX

LIFE PROBLEM:

Paying taxes.

OBJECTIVES OF UNIT #2 - YOUR FEDERAL INCOME TAX:

1. To teach the intermediate ABE students whether or not to file a return; if they have to file, where and how do they get the tax forms, and where and when do they file their return.
2. To teach students how to fill out Form 1040. If this is beyond the ability of some students, teach them how to find a reliable tax consultant.
3. To teach students how to keep records, what bills to save and for how long, and how to get a social security number.
4. To teach students how to determine their dependents, deductibles, and total income.
5. To teach how to use Form W-2.

DESIGN OF MEDIA PACKAGE:

1. Get copies of Understanding Taxes, 1970 edition, with a Teacher's Guide.

REASON: This is the basic text for the Teaching Taxes Program course designed to meet the instructional objectives listed above.

2. Films - several 16mm sound films which complement the Teaching Taxes Program can be obtained through the Internal Revenue

district offices in all 50 states.

REASON: To re-inforce the instructional material.

3. Bulletin board displays illustrating the variety of federal taxes.

REASON: To stimulate student participation in the material by the use of other study aids besides books.

4. Overhead transparencies of various parts of the 1040 and W-2 forms.

REASON: To allow the teacher to work on the actual form during class so that the whole class can see what he does.

5. Transparencies of graphs and charts showing how the tax dollar is used by the government.

REASON: To demonstrate the reason for taxes and how they are used.

6. Copies of the 1040 and W-2 forms for each student.

REASON: To use the actual forms in solving practice problems.

7. Have a tax consultant talk to the class.

REASON: To expose students first-hand to a person who works with people having trouble making out their returns.

8. Take the class on tour of the local district office; if the tour is not possible, then get a sound film showing the different operations of the tax office.

9. Film interview of an internal revenue officer explaining how easy it is to get caught cheating on the tax return form.

REASON: Motivation to be honest and accurate.

10. Information slides: location of places where the 1040 and W-2 forms can be picked up; where to return them; and the names of reliable tax consultants.

REASON: Necessary and permanent information needed more than once which can be kept on hand and ready to use.

11. Copies of tax problems for each student.

REASON: Practice is essential to learning the skills to make out the forms correctly.

12. Copies of tests.

REASON: To evaluate how well objectives were achieved.

13. Large bulletin-board size display of the 1040 form.

REASON: Easy to read for visual identification.

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UNIT #3 and #4

UNIT TITLE: HEALTH AND NUTRITION

LIFE PROBLEM:

How to keep healthy.

OBJECTIVES OF UNITS #3 and #4 - HEALTH AND NUTRITION:

The where-to-go's and the what-to-do's of health and the foods to eat.

Discuss the health practices at home, at work, where your children go to school. Stress the various kinds of foods and what each contributes toward the health of a person.

Why the traditional three meals a day.

Being able to recognize what are desirable sanitary practices in one's daily life and environment.

The end results of poor health habits..

Why all the talk about pollution and overpopulation?

DESIGN OF MEDIA PACKAGE:

Film statements by people in the hospital explaining why they are there. (3 OR 4 SHORT FILMED STATEMENTS)

A discussion of each of the problems in the film and a series of slides and handouts of possible things that could have been done to prevent the trip to the hospital.

Series of slides of under-nourished children and small babies crawling on a filthy floor, etc.

Discuss each slide.

Short film of a well-planned meal showing close-ups of healthy ingredients.

-- Handouts of simple menus, such as those designed by a nutritionist for school programs.

-- Slides of different workers on the job stressing personal cleanliness in our relationships with others in the home, in applying for the job, and in holding the job.

(SHORT VIDEO TAPE OF MAN APPLYING FOR A JOB AND HIS APPEARANCE SEEMS TO DISTURB EMPLOYER - CLOSE-UPS OF EMPLOYER AS HE CASUALLY VIEWS PROSPECTIVE EMPLOYEE).

-- Discuss the video tape and ask if they noticed the same things that the employer did.

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UNIT #5

UNIT TITLE: YOUR HEALTH

LIFE PROBLEM:

Family health.

OBJECTIVES OF UNIT #5 - YOUR HEALTH

1. To teach beginning and intermediate ABE students the reasons for going to a doctor and dentist for regular check-ups.
2. To teach the proper care of the body: eyes, ears, teeth, and the skin under ordinary conditions and when an injury occurs.
3. To teach protective health procedures: food storage, sanitary conditions, and personal cleanliness.
4. To teach the symptoms of the ordinary illnesses and communicable diseases.
5. To teach the proper care of children at the various stages of their lives.
6. To teach the information needed when an emergency occurs: who to contact and what to do before help arrives.
7. To teach students how to contact the health agencies and departments in their locale.

DESIGN OF MEDIA PACKAGE:

1. Show films dealing with the value of good health practices. Public Health or Education Departments have these types of films.

REASON: To establish interest and give orientation for the following instructional material.

2. Obtain pamphlets and brochures for each student to use as a textbook for the specific material mentioned in the objectives.

REASON: This material is needed so that the student can study at home.

3. Display posters promoting good health habits.

REASON: Re-inforcement of the instructional material.

4. Show slides and films of the proper care of the body, especially the eyes, ears, teeth and the skin. Use plastic models of body parts.

REASON: To re-inforce and illustrate the instructional material.

5. Show slides of clean homes inside and out, and contrast these with slides of dirty homes and environment.

REASON: To create an awareness of the ratio between clean, sanitary homes and streets, and healthy people.

6. Show slides and overhead transparencies which illustrate how bacteria works in unclean bathrooms, sinks, kitchens, and how mold, dirt, garbage, and spoiled food are sources of possible disease and sickness.

REASON: To motivate students to keep themselves and their homes clean.

7. Ask a nurse or doctor to come to the class and explain the early stages of illness and the symptoms. Afterwards have the students prepare a do-don't chart of the common illnesses and their symptoms. (Get a film or video-tape if nurse of doctor cannot come.)

REASON: Outside authority is usually interesting and instills confidence because he is a professional. The chart provides participation and a demonstration of what was learned.

8. Ask a Red Cross First Aid instructor to demonstrate the proper way to treat minor injuries. He can also explain the emergency procedures and how to get help.

REASON: The same as in #7.

9. Show slides or transparencies with the name, address, and phone numbers of the local private and public health agencies.

REASON: Easy to read and copy down information.

10. Give each student a card with emergency phone numbers.

REASON: So that they can keep it handy at home.

11. Copies of tests.

REASON: To evaluate how well objectives were achieved.

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UNIT #6

UNIT TITLE: COMPARATIVE SHOPPING

LIFE PROBLEM:

How to get a bargain.

OBJECTIVES OF UNIT #6 - COMPARATIVE SHOPPING:

Many skills will be needed to aid students of comparative shopping - such as consumer mathematics (weights, measures, etc.)

How much of a factor is travel? How can you compare store prices?

Should you buy in quantities?

Just because a sign says something is a bargain, is it?

How to think of a meal when buying individual items?

Stress the importance of planning and how, if you really get involved, planning can be a real life education.

DESIGN OF MEDIA PACKAGE:

Three to four minute fast motion film of a woman driving to different grocery stores to get what she thinks are bargains. (Close-ups of signs that say "1/3 off", "20¢ off", etc....Voice up on film will say "let's slow this whole business down. This can't be right." FILM SLOWS TO NORMAL SPEED AND WE SEE THIS WOMAN EXHAUSTED SITTING ON A PARK BENCH.)

After film clip instructor will explain that good comparative buying takes time and planning.

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Make good use of the media - bring in newspapers (In South Bend, Wednesday's South Bend Tribune has most of the week's bargains from all the stores.)

Introduce a meal that the class must prepare for dinner sometime the next week.

(VIDEO TAPE OF SOMEONE SHOWING THE INGREDIENTS NECESSARY FOR CHILI. INCLUDED WILL BE CLOSE-UPS OF EACH ITEM WITH THE NECESSARY AMOUNT NEEDED TO MAKE CHILI.)

On the overhead projector , the instructor will have a map of South Bend area. The students, each with newspapers will look for bargains in the paper for the necessary chili ingredients. They then will work with the map to see if the store is in their neighborhood. Remind students that if they work or take the bus they might be limited to their neighborhood store.

(FILM CLIP AGAIN OF WOMAN RUSHING ALL OVER).
Tell students that they all have $6.00 to spend (along with chili dinner are some necessary staple items), and all have the same grocery list.
(VIDEO TAPE SHOWING EACH ITEM ON LIST AND ITS COST). After program ask students if they were able to spend less than $6.00.

For more follow-up have students compare weights and sizes. Series of slides with item and cost. (SOME A VIDEO TAPE LESSON). Have the students make up a meal from the special in the paper. Show them how to make up a grocery list. (VIDEO TAPE WIDE SHOT

OF LIST, CLOSE-UPS OF EACH ITEM), and how they can check off each item as they shop, as well as add up how much they are spending as they go along.

UNIT #7

UNIT TITLE: BUYING TRANSPORTATION

LIFE PROBLEM:

Getting where you need to go.

OBJECTIVES OF UNIT #7 - BUYING TRANSPORTATION:

1. To teach beginning and intermediate ABE students to figure out the cost of using public transportation in accord with their needs to travel beyond a reasonable walking distance.
2. To teach how to read a bus or train schedule.
3. To teach the cost of buying a car on credit; the cost of the necessary licenses and where to get these; the required insurance, the maintenance, the gas and oil.
4. To teach how to make a valid comparison between the monthly cost of public transportation and of operating a car.

DESIGN OF MEDIA PACKAGE:

1. Get video-tape auto commercials of local dealers.

REASON: To teach students how to interpret the prices quoted and the financing procedures suggested.

2. Get a film interview with each car dealer shown in the commercials.

REASON: To show how each dealer explains the deal he will make on a used car.

3. Have a person from the Better Business Bureau come to the class to explain the deals offered by the salesmen.

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REASON: To show comparison between the deals offered - the personal advice of this professional would be convincing.

4. Get the service manager from a local garage to explain the usual maintenance costs of a car.

REASON: To allow for questions about specific problems which the teacher may not be able to answer.

5. Use slides of actual costs in financing a car and the monthly expenses involved.

REASON: To show a list of the different operating costs.

6. Get copies of bus and train schedules.

REASON: To teach how to read and use a schedule.

7. Get a public transportation official and a person the local bus company to explain how to use the service and make necessary connections to get to different parts of the city on time.

REASON: To teach the most effective use and the advantages of public transportation and to provide an opportunity for questions.

8. Use slides of the cost per ride for a month.

REASON: To show comparisons with the cost of a car; slides can be set up in sequence to show like-costs, one after the other.

9. Transparencies of license forms.

REASON: To teach what information is needed to fill out these forms.

10. Copies of license and insurance forms.

REASON: To enable students to practice filling out these forms.

11. Large city map for display.

REASON: To aid the transportation official explain how the city buses run and where the passengers can board; to show the various distances and mileage between different places in the city.

12. Copies of tests.

REASON: To evaluate how well objectives were achieved.

UNIT #8

UNIT TITLE: PURCHASING MAJOR HOUSEHOLD ITEMS

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LIFE PROBLEM:

How to buy major household items.

OBJECTIVES OF UNIT #8 - PURCHASING MAJOR HOUSEHOLD ITEMS:

Make students aware of the fact that what they finally pay for a major item on credit is quite a bit more than the original price.

Help them become aware of their rights in obtaining actual interest costs.

Treat credit subject as part of any everyday occurrence. Many people must buy on credit. Saving, at times, becomes too far-fetched.

Explain that "easy credit" usually means high interest cost.
Credit more difficult to obtain can mean lower interest charges.
Do they have access to a Credit Union where they can borrow at lower interest rates?
Stress importance of higher down payments.
Do not extend payments over a very long period of time.
Stress the future.

DESIGN OF MEDIA PACKAGE:

(FILM CLIP OF MAN BRINGING NEW TV SET INTO HOME - FAMILY IS HAPPY - SALESMAN'S VOICE EXPLAINING ALL THE FEATURES OF THE EXPENSIVE SET -

DISSOLVE TO FUTURE SCENE - VOICE OF REPAIRMAN EXPLAINING THE EXPENSIVE REPAIRS. VOICE EXPLAINS THAT "EMORY" IS STILL PAYING THE MONTHLY PAYMENT AFTER TWO YEARS.)

The instructor then explains that if you get yourself in a situation you should consider the circumstances.

(FILM CLIP OF DIFFERENT SIGNS...FOR EXAMPLE: SLOGANS USED TO CONVEY EASY CREDIT.)

(VIDEO TAPE OF TV SALES OFFICE. SALESMAN SAYS "YOU CAN PAY FOR THE SET OVER TWO YEARS, AND THE PAYMENT WILL BE VERY LOW." SAME SCENE WHEN CUSTOMER ASKS HOW MUCH EXTRA HE HAS TO PAY FOR THE $150 SET OVER TWO YEARS. THE SALESMAN, BY LAW, SAYS THAT IT WILL COST AN EXTRA $75, OR A CERTAIN TOTAL PERCENT.)

Slides show what certain percentages can mean in the form of a fraction - or a series of slides using a budget wheel.

Slides of different loan application forms.

Handouts of the forms and read through percentage costs.

(VIDEO TAPE OF SAME SALESMAN SELLING SAME TV SET. HE SAYS, "YOU CAN HAVE THE SET FOR $150 WITH ONLY 15% INTEREST PER YEAR OVER A TWO YEAR PERIOD.)

As a class project, show how much the set will cost and what it will probably be worth at the end of the two years.

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UNIT #9

UNIT TITLE: READING JOB WANTED SECTION

LIFE PROBLEM:

Many under-educated adults do not take full advantage of want ads, because the ads use numerous confusing abbreviations.

OBJECTIVES OF UNIT #9 - READING JOB WANTED SECTION:

The aim of the unit is to try to bring job descriptions and skills to life.

-- Students must be taught a basic vocabulary.
-- Class should be able to categorize their past jobs. (Example: If Ted carried bricks, he might be called a "hod" carrier.)
-- Explain to the class why simple words and job titles are often abbreviated.
-- Explain common abbreviations.
-- Explain certain requirements for certain jobs.
-- A difficult, but important attempt, is to try and relate a job with a life skill. That is that a job represents more than just take home pay.

DESIGN OF MEDIA PACKAGE:

(FILM CLIP OF MAN TALKING, BUT HIS VOICE FREQUENTLY OVERLAPS INTO DIFFERENT FOREIGN LANGUAGES.)

Instructor explains that what the man was saying was confusing because we don't know all of the languages which he was using.

The same for the person who doesn't read well when he comes in contact with a classified ad.

(SLIDES OF AD CUT OUT - ALL WORDS ABBREVIATED AND LOOKS LIKE A CODE.)

Slide of the same ad with all the words expanded to normal length and additional words added - so that the ad had been translated.

(SERIES OF SLIDES, AND CORRESPONDING HAND-OUT OF ABBREVIATED WORDS AND OPPOSITE THEM WHAT THEY REPRESENT.)

(VIDEO TAPE OF MAN ANSWERING AN AD IN THE PAPER AND THE PAPER AND THE CONVERSATION THAT TAKES PLACE BETWEEN HIM AND THE PROSPECTIVE EMPLOYER.)

Give students an ad and have them translate it. You can do this on an overhead projector.

Hold discussion on definitions for certain jobs.

Ask students what is required of them to do on their current jobs.

Stress alphabetical listing of jobs.

(SLIDE OF BLOW UP AD PAGE - SOME JOBS OUT OF SEQUENCE - WHICH ONES?)

UNIT #10

UNIT TITLE: USE OF EMPLOYMENT AGENCIES

LIFE PROBLEM:

Under-educated adults often do not effectively utilize employment agencies.

OBJECTIVES OF UNIT #10 - USE OF EMPLOYMENT AGENCIES

1. To teach beginning and intermediate ABE students the difference between public and private employment agencies, and the different kinds of agencies.
2. To teach how to evaluate the reliability of an agency and how to pick the right agency.
3. To teach the procedure used by an agency in placing a person in a job most suitable to him, the fees involved, and the advantages of using an agency.

DESIGN OF MEDIA PACKAGE:

1. Get pamphlets and brochures from the Department of Employment on all the federal and state employment agencies, and from the private agencies in the area.

REASON: These will serve as the textbook for this unit.

2. Transparencies listing the various jobs that the public agencies can offer.

REASON: These can be corrected or new ones made easily if necessary.

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3. Film documentary of personal experiences in using a public agency.

REASON: Forceful way to emphasize advantages and present the problems connected with getting a job through a public agency.

4. Slides with the name, address, phone number of the local office of the Department of Employment and other city, state, and federal employment offices.

REASON: Easy to use and read, and to keep as a permanent file.

5. Get a Better Business Bureau official to come to give the class a run down on the private employment agencies in the area and how to evaluate them.

REASON: Professional re-inforcement.

6. Slides listing different types of private employment agencies.

REASON: To have as a permanent file and easy to use in class.

7. Graphics showing different types of private agencies dealing with specialized employment, the difference in fees, the advantages of each, and the extent of responsibility toward the agency in accordance with the contract signed.

REASON: Graphics better than slides in this case, because the teacher can line them up side-by-side for an effective demonstration of the likes and differences between agencies.

8. Copies of personal profiles.

REASON: For practice to determine which agency the students judge best suited to help each individual.

9. Copies of test cases.

REASON: Evaluation.

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UNIT #11

UNIT TITLE: THE JOB APPLICATION AND INTERVIEW

LIFE PROBLEM:

Some under-educated adults are unemployed because they do not apply for jobs very effectively.

OBJECTIVES OF UNIT #11 - THE JOB APPLICATION AND INTERVIEW:

Ideally, corporations that hire many of the under-educated should be able to ease this problem, but most still hand out applications designed for the Aerospace Engineer - about 15 rungs up the ladder from the unskilled laborer.

In the meantime, students should be taught "application"-type vocabulary: dependents, status, social security, etc.

If an interview is involved, students should know what to do to prepare for what they consider to be a confrontation:

a) They should know dates of birth, dates they were in school and where, dates they were employed in other jobs.

b) Stress the need to look carefully at words and to PRINT out all information.

c) Write down necessary information before leaving home. Example: social security number and dates, etc.

d) Explain references and why companies ask for them.

e) The basic aim of the unit is to aid a person in building up his pride and "know-how" enough so that he can make a good impression - an impression good enough to land him a job.

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DESIGN OF MEDIA PACKAGE:

(VIDEO TAPE OF MAN IN A JOB INTERVIEW SITUATION. HE IS NERVOUS AND SLOPPILY DRESSED.)

Discuss the short segment and ask class for improvements.

-- Slides of different types of application forms. Instructor stresses that all ask for certain vital things such as: slides of names, address, education, social security number, date of birth, previous work record,etc.

Discuss each word and introduce a vocabulary that is representative of most application forms. Explain and question class on each word.

(MAKE UP FLASH CARDS FOR INDIVIDUAL USES OF VOCABULARY)

(SLIDE AND AUDIO TAPE COMBINATION PICTURE/WORD - EXAMPLE: VIDEO TAPE OF PERSON FILLING OUT FORM. SOME MISTAKES ARE MADE.)

Instructor fills out form in classroom with overhead projector.

Students use handouts of many different forms.

(VIDEO TAPE OF SAME PERSON IN JOB INTERVIEW SITUATION. THIS TIME THE APPLICANT IS CONFIDENT).

Set up class situation where students role-play the application and interview situation.

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UNIT #12

UNIT TITLE: JOB RESPONSIBILITIES

LIFE PROBLEM:

Pleasing one's employer.

OBJECTIVES OF UNIT #12 - JOB RESPONSIBILITIES:

To aid the student in knowing what responsibilities he has to himself, his family, and his job.

a) What values do other people consider important?

b) What do you do to do your job well?

c) Developing a healthy relationship with other employees.

DESIGN OF MEDIA PACKAGE:

(FILM CLIP OF "FRED" COMING IN LATE FOR WORK - SITS DOWN AT HIS BENCH TO WORK. HE IS UNHAPPY AND THE BOXES HE IS FOLDING ARE DONE SLOPPILY.)

Discussion of the film.

(SERIES OF SLIDES SHOWING MEN AT DIFFERENT JOBS.)

Discuss their responsibilities.

(SLIDE OF MAN WITH FAMILY)

What responsibilities does he have?

Match the responsibility with the job - (SLIDES FOR MATCHING EXERCISE).

Handout of bus schedule. Have class figure out when John should catch the bus to be at work on time.

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(VIDEO TAPE OF GOOD WORKING HABITS. EXAMPLE: TRAY HANDLER IN BAKERY HAS A RESPONSIBILITY TO KEEP HANDS CLEAN ON THE JOB...ETC.)

Discussion of video tape and discussion of the student's responsibilities on their jobs.

For the slower student - how to tell time (VIDEO TAPE) and how to read. Example: using bus schedule (OVERHEAD OR SLIDES).

UNIT #13

UNIT TITLE: GETTING A BETTER JOB

LIFE PROBLEM:

How to get a better job.

OBJECTIVES OF UNIT #13 - GETTING A BETTER JOB:

1. To teach intermediate ABE students how to find the school best equipped to develop the desired skills. (There are over thirty vocational-technical schools in the South Bend area).
2. To teach how to get necessary advice or professional counseling.
3. To review procedure in using newspapers (UNIT #9) and employment agencies (UNIT #10) to find possible jobs.
4. To teach how to write a letter of application for an interview, or how to make a phone call about an interview.
5. To teach how to prepare for an interview and what to do during the interview.

DESIGN OF MEDIA PACKAGE:

1. Get technical, vocational, trade and service training school catalogues and brochures; get brochures and publicity materials from the public employment agencies describing the variety of job opportunities within the area.

REASON: Basic informational materials needed for the unit.

2. Get as many poster pictures of these schools and employers as possible.

REASON: Visual stimulant and interest source.

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3. Film documentary of a person who tried to get a better job without first getting good advice and without the proper skills.

REASON: A re-inforcement of the idea that a person gets a better job by getting honest advice and by acquiring or improving the necessary skills, not by merely wishing for it.

4. Video tape summary of using newspapers and employment agencies.

REASON: A video tape of the concluding segments of Unit #9 and Unit #10 because it would be easier than having the teacher repeat those units. It would also present a recall factor which would help students remember what they had already learned.

5. Transparencies of poorly written letters and envelope of application for an interview.

REASON: Show a comparison and teacher can write in corrections.

6. Slide of a correct letter of application and envelope.

REASON: Keep in permanent file on this unit for easy use.

7. Video tape of a phone call asking for interview - several different approaches: humorous, nervous, confident.

REASON: Stimulate interest.

8. Ask a personnel manager to talk to the class about what he looks for during an interview and how he evaluates his personal impressions.

REASON: Makes the instructional material more real and usually has a greater impact than the material alone.

9. Slides of people - personal cleanliness and neat appearance.

REASON: Re-inforce what the personnel manager said about how he evaluates the person he interviews.

10. Several videotapes (candid camera style) of interviews showing both the reactions of the personnel manager and the job applicant.

REASON: Use as tests to judge how well objectives were achieved.

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UNIT #14

UNIT TITLE: PAYROLL DEDUCTIONS

LIFE PROBLEM:

Many under-educated adults do not know what the payroll deductions mean or how much money is withheld.

OBJECTIVES OF UNIT #14 - PAYROLL DEDUCTIONS:

1. To teach beginning and intermediate ABE students how to determine their gross salary based on an hourly rate.
2. To teach what the usual deductions mean:
   a) Federal income tax (F.I.T.)
   b) City and state income tax
   c) Union dues
   d) Social security tax (F.I.C.A.)
   e) Unemployment insurance
   f) Workmen's compensation
   g) Pension
   h) Payroll savings
   i) Group insurance
3. To teach how to figure out the net salary.
4. To teach what to do to cash the payroll check.

DESIGN OF MEDIA PACKAGE:

1. Arithmetic flash cards and transparencies.

REASON: A quick review geared to a rapid-fire approach.

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2. Vocabulary flash cards and dittoed exercises.

REASON: To build up a working knowledge of new words related to this unit.

3. Transparencies of hourly rates and how the gross salary is arrived at.

REASON: Better technique than chalk board.

4. Use of slides of W-2 forms from Unit #2 - Title: Your Federal Income Tax.

REASON: To assist recall of the material.

5. Slides of city and state tax forms and film clips of what this money pays for with on-the-scene shots of: city police, street repairs, state parks, and state government, etc.

6. Film documentary on union history, development, benefits, and organization.

REASON: To re-inforce the teacher.

7. Have a union official explain how union dues are used.

REASON: Face-to-face contact helps break down any prejudice against or fear of unions; official can best answer any questions about the union organization, membership, and dues.

8. Film on Social Security System: how this service benefits each person. (Ask local branch office to supply the film)

REASON: An effective way to present the benefits of this deduction.

9. Slides of sample unemployment checks.

REASON: Re-inforce the teacher.

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10. Film clips of accidents and hospital scenes.

REASON: Re-inforce the teacher's explanation of workmen's compensation as a payroll deduction.

11. Film interview of people on pension living normal lives that would not have been possible otherwise.

REASON: Re-inforce the teacher.

12. Slides outlining the major pension plans and how they work.

REASON: Re-inforce the teacher.

13 Get a local insurance agent to explain group insurance and how it is handled by the employer.

REASON: To give students another contact with a professional.

14. Film clip of the procedure used to cash a check.

REASON: Re-inforce the teacher.

15. Copies of problems and tests.

REASON: To give sutdents practice and to evaluate how well the objectives were achieved.

UNIT #15

UNIT TITLE: WORKER PROTECTION

LIFE PROBLEM:

Employees often do not know enough about the laws which were established to protect them.

OBJECTIVE OF UNIT #15 - WORKER PROTECTION

To communicate the conept that laws exist to protect the worker, no matter who he may be; to familiarize students with the broad provisions of some of these laws:

a) To know mimimum wages and hours

b) Workmen's compensation

c) Fair Employment Practices

d) Explain what job related words mean.

e) Type of coverages that you are entitled to from your employer.

DESIGN OF MEDIA PACKAGE:

(FILM OF MAN WHO HAS JUST FALLEN OFF LADDER AT WORK. VOICE ASKS CLASS WHAT IS "FRED" ENTITLED TO.) Discuss Workmen's Compensation.

(FILM [ANIMATED] SHOWING WHAT COMPENSATION IS IN THE FORM OF DOLLARS FLOWING BACK TO THE INJURED WORKER.)

(VIDEO TAPE OF MAN BEING INTERVIEWED, AND EMPLOYER SAYS "SORRY, WE ONLY HIRE WHITE PEOPLE.")

What rights does the Negro have in this instance?

-- (SLIDE OF ATTACHED PORTION OF PAYCHECK SHOWING EARNING.) ASK CLASS IF THIS PERSON IS MAKING THE GUARANTEED MINIMUM WAGE?

-- Work out simple math problems on (overhead) showing how to figure time and a-half.

-- (Slides of vocabulary words and what each new word means) (VIDEO TAPE INTERVIEW WITH PERSON FROM SOCIAL SECURITY OFFICE).

Handouts of opposites - multiple choice.

Example: Minority - Majority?

-- Discuss federal and state protection laws.

-- Have students relate instances that they might have encountered.

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UNIT #16

UNIT TITLE: FAMILY BUDGET

LIFE PROBLEM:

How to plan and maintain a budget.

OBJECTIVES OF UNIT #16 - FAMILY BUDGET:

1. To teach beginning and intermediate ABE students what a budget plan is.
2. To teach how to make up a monthly budget.
3. To teach how to keep an income and expense record.
4. To teach which expenses are fixed each month and how to work in the others.
5. To teach how to determine expenses for items like food and entertainment which vary from month to month.
6. To teach how much to save each month.

DESIGN OF MEDIA PACKAGE:

1. Flash cards and dittoed sheets with new vocabulary words, and old words.

REASON: To introduce new words and definitions as quickly as possible, and use this as a review session.

2. Ditto arithmetic exercises and transparencies outlining problems dealing with some aspects of the expense records.

REASON: Teacher can work the problems along with the students who can look at the transparencies to check their own work or to get help.

3. Graphics - unbalanced and balanced scale.

REASON: To show visually the idea of a budget plan.

4. Cut-up pie, each piece is one item in the budget.

REASON: A visual aid to re-inforce the teacher's explanation of what must be included in a budget.

5. Slides of income and expense records.

REASON: Re-inforce the teacher.

6. Sample budget sheets and income-expense record sheets.

REASON: To use for practice.

7. Films on money management. (Available from Money Management Institute of Household Finance Corp., Prudential Plaza, Chicago)

REASON: Re-inforce the teacher.

8. Film clip of a person at home discovering she doesn't have enough money to pay the end-of-the-month bills.

9. Ditto exercises and problems in making out a budget and keeping an accurate income-expense record.

REASON: For practice.

10. Copies of tests.

REASON: To evaluate how well objectives were achieved.

UNIT #17

UNIT TITLE: THE TELEPHONE

LIFE PROBLEM:

Telephoning.

OBJECTIVES OF UNIT #17 - THE TELEPHONE:

NOTE: Necessary assumption is that the student knows the alphabet and numbers from 1 to 10.

1. To teach beginning and intermediate ABE students the mechanical use of a telephone, the different kinds of telephones, and how each works.
2. To teach how to dial local, special, long distance, and emergency numbers from a home, office, or pay telephone.
3. To teach the first pages of special instructional material and how the listings are entered in the general section of the directory.
4. To teach how to use the Yellow Pages index and the classified section of the telephone directory.
5. To teach how to find out needed information by using the telephone.
6. To provide sufficient practice to gain the necessary confidence in using the telephone under different circumstances.
7. To teach the normal telephone etiquette.
8. To teach the various charges for the use of the telephone.

DESIGN OF MEDIA PACKAGE:

1. Get as many telephone directories and telephones as possible

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from the local Bell Telephone office.

REASON: The directories will serve as textbooks and the phones can be used to practice.

2. Slides of the various types of home, office, and pay telephones.

REASON: Re-inforce the teacher.

3. Video-taped or filmed animation of how a telephone works - what happens inside mechanically when a person dials.

REASON: Re-inforce the teacher.

4. Transparencies of the front pages - the instructional sections, and a few spots in the Yellow Pages section of the telephone directory.

REASON: Re-inforce the teacher.

5. Film clips of the improper and proper use of the three different kinds of telephones: regular home, special intercom, multi-lines, and the pay-models.

REASON: Re-inforce the teacher.

6. Video-tape a person trying to find out where to buy some special equipment in the Yellow Pages section.

REASON: Illustrate the efficient use of the Yellow Pages.

7. Video-tape students dialing local and long distance, seeking help in an emergency, and asking for information.

REASON: By replaying these tapes the students can see their own mistakes and listen to themselves; teacher and class can help each one with constructive criticism.

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8. Take class on a trip to a Bell Telephone station.

REASON: To show them first-hand the operation of the telephone system.

9. Transparencies of the different rates for local and long distance calls and service.

REASON: Re-inforce the teacher.

10. Copies of tests.

REASON: To evaluate how well objectives were achieved.